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ABSTRACT

This course of study for clothing assistants is one of a series available for use by teacher-coordinators and students in Grade 11 and 12 home economics cooperative education programs. Based on job analysis interviews with drycleaning and retail store alteration department personnel, this course was prepared by teachers and Instructional Materials Center staff, field-tested, and revised prior to publication. Intended for teacher use in course planning or for independent study by students, the course outline relates tasks to general objectives and competencies needed to perform effectively on the job. Contents consist of four main sections: Instructional Materials for Students, Answer Sheets for Instructional Materials Study Questions, Unit Tests, and Answer Keys for Unit Tests. Topics covered include: (1) definition of a clothing assistant, (2) ready made clothing, (3) equipment, (4) general alterations, (5) men's and women's alterations, (6) repairing clothing, (7) drycleaning procedures, and (8) fabric types. Most units contain general information on the subject, tasks, objectives, references, and assignments. Numerous diagrams and line drawings are included. (AW)

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CLOTHING ASSISTANT

Materials Prepared
by

Home Economics Instructional Materials Center
Texas Tech University

Issued
by

Texas Tech University
School of Home Economics
Department of
Home Economics Education
Lubbock, Texas

in
cooperation
with

Texas Education Agency
Department of Vocational
and Adult Education
Division of Homemaking Education
Austin, Texas

September, 1969

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

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DESCRIPTION OF
HOME ECONOMICS INSTRUCTIONAL MATERIALS CENTER

The Home Economics Instructional Materials Center was established September 1, 1967, as a continuing project. It is a cooperative project between the Division of Homemaking Education, Texas Education Agency and the School of Home Economics, Home Economics Education Department, Texas Tech University at Lubbock, Texas. The purpose of the Center is to develop a variety of instructional materials for use in vocational home economics programs.

An initial Planning Grant Project was approved by the Texas Education Agency for February 1 through August 31, 1967. The major purposes of the Planning Grant Project were (1) to assemble and catalog an occupational reference library, (2) to develop procedural steps for preparation of instructional materials, and (3) to illustrate the first sequence of these steps, that is, to develop job analyses and to list competencies needed for employability of students. This project provided a background of information for the establishment of the Home Economics Instructional Materials Center.

The present major objectives of the Home Economics Instructional Materials Center are (1) to develop a variety of instructional materials designed for use by students enrolled in home economics cooperative education programs and in pre-employment laboratory education programs in preparation for employment in occupations requiring home economics knowledge and skills and (2) to develop such other instructional materials as are needed to meet the changing emphases in other home economics programs.

Acknowledgment is given to:

Miss Louise Keller, former Consultant in Job Training, U.S. Office of Education, who directed the Planning Grant phase of the project.

Miss Rua Van Horn, former Regional Home Economics Supervisor, U.S. Office of Education, who served as consultant during the Planning Grant.

Mrs. Elizabeth Smith, Director, Division of Homemaking Education, Texas Education Agency, and Dr. L. Ann Buntin, former Chairman, Department of Home Economics Education, Texas Tech University, who conceived the original plan for establishing the Center.

Dr. Camille G. Bell, current Chairman, Department of Home Economics Education, and Dr. Willa Vaughn Tinsley, Dean, School of Home Economics, Texas Tech University, who continue to serve in an advisory capacity.

Barbara Clawson, Director
Home Economics Instructional
Materials Center

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Materials Center

MEMORANDUM

TO: The ERIC Clearinghouse on Vocational and Technical Education
The Ohio State University
980 Kinnear Road
Columbus, Ohio 43212

FROM: (Person) Elizabeth F. Smith (Agency) Director, Homemaking Education Texas Education Agency

(Address) Capitol Station, Austin, Texas 78711

DATE: November 25, 1969

RE: (Author, Title, Publisher, Date) Home Economics Instructional Materials Center, Clothing Assistant, (Revised), September 1969

Supplementary Information on Instructional Material

Provide information below which is not included in the publication. Mark N/A in each blank for which information is not available or not applicable. Mark P when information is included in the publication. See reverse side for further instructions.

(1) Source of Available Copies:
Agency Home Economics Instructional Materials Center (ONLY)
Address P.O. Box 4067, Texas Tech University, Lubbock, Texas 79409
Limitation on Available Copies ______ Price/Unit Teacher's Edition $10.00
Student Edition $6.50

(2) Means Used to Develop Material:
Development Group Advisory committee, experienced teachers, and HEIMC staff
Level of Group State
Method of Design, Testing, and Trial Designed by Center staff following a job survey, tested in 24 schools, revised, and printed.

(3) Utilization of Material:
Appropriate School Setting High school
Type of Program Home economics cooperative education high school class
Occupational Focus Occupational cluster
Geographic Adaptability United States
Uses of Material Course planning (teacher) Independent study (student)
Users of Material Teachers and students

(4) Requirements for Using Material:
Teacher Competency Home Economics teacher
Student Selection Criteria Junior or Senior in high school; male or female; enrolled in home economics gainful employment programs
Time Allotment Varies with individual student--planned for two semesters when supplemented with job orientation information.
Supplemental Media --
Necessary X
Desirable ______ (Check Which)

Describe A list of required books and pamphlets is included in the Course of Study. Sources and addresses vary for the publications.
Source (agency) ______
(address) ______

COURSE OF STUDY
FOR
CLOTHING ASSISTANT

This Course of Study is one of a series available to assist teacher-coordinators in promoting and/or teaching home economics cooperative education programs. It was used experimentally in twenty-four schools in Texas during 1968. This publication represents a revision based on the information gained from both teacher-coordinators and students in these twenty-four schools through a variety of evaluation instruments. Other Courses of Study in the series are:

- Child Care Aide
- Dietitian Aide
- Food Service Employee
- Home Furnishings Aide
- Housekeeping Management Assistant

A Course of Study consists of (1) an overview and job description, (2) a job analysis, (3) a course outline, (4) instructional materials for student use, (5) unit tests, and (6) a list of references required for use with the instructional materials.

The Course of Study for Clothing Assistant is based on the job analysis included in this set of materials. The job analysis was developed from interviews with employers and/or employees in drycleaning establishments and alteration departments in retail stores. The proposed course outline for teacher use (which grew out of the job analysis) served as a guide for writing the instructional materials for student use. During the process of developing the course outline, advisory committee meetings were held to review and edit the working materials. Experienced home economics cooperative education teacher-coordinators and subject matter specialists aided in writing the student materials.

The job analysis may be used in interviews with employers and/or employees to survey the tasks performed by entry level employees in this occupation in a particular community. Results of the interviews could then be used as a basis for writing the training plans for each student.

The proposed course outline relates the tasks to the general objectives and competencies needed by students to perform effectively on the job. The competencies listed as "abilities" are to be gained primarily from on-the-job training while those listed as "understandings" are to be gained from classroom experiences.

The student instructional materials included as Section A in this Course of Study have been written to provide part of the classroom instruction and are designed to give students an increased understanding of the tasks they perform on the job. This section is also bound separately for student use.

Since students in a given class are employed in a variety of occupations, the instructional materials have been developed in such a manner that they may be used for individual study with a minimum of assistance from the teacher-coordinator. The materials are designed so students may begin with any unit. It is not necessary for them to go through the units in a particular order. They may wish to begin with the units most closely related to their jobs and then go back and study the rest of the information.

Each topic of the instructional materials begins with the task to which the topic is related and a statement of behavioral objectives. For some topics, information sheets are provided and for other topics reading assignments in related texts and pamphlets are made. Study questions and/or assignments follow the information sheet for each topic. The study questions provide an opportunity for the student to check his understanding of the information presented. The teacher-coordinator may wish to check the answers to the questions, or she may suggest that the student check his own work and then turn the work in to her.

Answers to study questions are included in Section B of the Course of Study, but they are not in the separately bound student copy of instructional materials. The special assignments, included with some topics, are also repeated on the answer sheets to remind the teacher-coordinator to check the student's progress in completing them.

Unit tests are provided in Section C and answer keys in Section D of the teacher's copy of the Course of Study. These sections are not included in the separately bound student copy of instructional materials.

Reference materials which are essential for use with the Course of Study are listed on page E-1. Copies of the books and pamphlets listed must be secured and made available for student use. An effort has been made to select references which will adequately cover the materials and provide up-to-date information related to the job.

The sources listed in the complete bibliography following the Course Units were used in developing the entire Course of Study. These materials are not required references for student use.

ACKNOWLEDGEMENTS

This Course of Study for Clothing Assistant, prepared by the Home Economics Instructional Materials Center at Texas Tech University, is the result of the combined efforts and ideas of many people, namely:

Mrs. Lucy Walker, Amarillo, Texas, and Mrs. Wilma Lucas, Abilene, Texas, Home Economics Cooperative Education Teacher-Coordinators, who spent one month at the Center helping with the writing of the Clothing Assistant instructional materials.

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Lubbock, Texas

OVERVIEW

CLOTHING ASSISTANT

The occupation of a clothing assistant is diversified and specialized. A clothing assistant performs a variety of operations, such as repairing and altering clothing (Alteration Tailor), performing numerous tasks in drycleaning establishments, guiding customers in their selection of patterns and fabric, and, occasionally, making garments for others.

To be successful in this specialized occupation, it is essential that students develop a reasonably high degree of skill in fitting garments and in sewing. It, therefore, is recommended that for a one-year training program, a minimum of a year's comprehensive course in vocational homemaking or a one semester course in clothing be required of students for enrollment. For a two-year training course, it is recommended that the junior year be structured as a pre-employment laboratory education program in which time is devoted to laboratory work in the development of skills in fitting and sewing and that the senior year be structured as a home economics cooperative education program.

A clothing assistant employed as an alteration tailor repairs clothing and makes alterations on women's and men's garments, such as dresses, coats, and suits, according to the customer's preference and measurements; examines garment on customer to determine type of alterations needed; fits and marks garment for proper alterations; uses manipulative skills in making alterations and repairs; and arrives at work agreement with the customers.

At the job entry level, an employee works as alteration aide or assistant, under supervision, performing the less complicated tasks in a department store or in a drycleaning establishment. After gaining experience and earning a reputation for good work and reliability, this employee can usually move on to a better job as head of an alteration department in a drycleaning establishment or in an exclusive retail store or she may become self employed by operating her own business.

To be employable students must develop skills and understandings needed to perform the tasks involved in the job. The following tentative job analysis lists the tasks usually performed by a clothing assistant and has been developed through interviews with employees and employers of department stores and drycleaning establishments.

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CLOTHING ASSISTANT JOB ANALYSIS

(Used in interviews with head alteration personnel in stores and cleaning establishments.)

Name of business________________________________ Date__________________

Interviewee____________________________________ Interviewer______________

DIRECTIONS: Please check the tasks a clothing assistant frequently performs.

___1. Examines garment on customer and analyzes fitting problems

___2. Interprets alteration markings on tag or garment

___3. Uses appropriate construction techniques to make the following alterations:

  _____changes length of coat, dress, skirt, dress slacks

  _____changes length of sleeves in coat, suit, dress

  _____alters side seams to change hip measurement

  _____alters side seams to change bust measurement

  _____changes waist measurement

  _____changes location and length of darts

  _____replaces zippers

  _____alters slacks and pants - lets out or takes in crotch
    - finishes, lengthens, or shortens cuffs
    - tapers legs
    - increases or decreases waist measurements

___4. Repairs clothing using appropriate sewing techniques:

  _____replaces zippers

  _____sews on fasteners

  _____repairs hems

_____replaces pockets

_____sews rips and seams

_____mends tears and rips

_____sews tears and rips

_____patches garment

_____darns

_____mends linings

___5. Works in an efficient manner

___6. Selects appropriate tools and equipment for each task

___7. Cares for equipment

___8. Uses equipment efficiently and safely

___9. Uses appropriate pressing equipment and techniques

___10. Presses when necessary during alteration and repair processes

___11. Presses finished garment

___12. Keeps records of work completed

___13. Receives and labels garments brought in by customers

___14. Bags garments after cleaning

___15. Recognizes characteristics of fabrics of different fiber content

___16. Uses appropriate construction and pressing techniques with different fabrics

PROPOSED COURSE OUTLINE FOR CLOTHING ASSISTANT BASED ON FINDINGS OF JOB ANAYLSIS

TASKS PERFORMED AS DETERMINED BY JOB ANALYSIS	COURSE OUTLINE	GENERAL OBJECTIVES The trainee will:
Performs duties assigned to clothing assistant	UNIT I - What is a Clothing Assistant?	Become aware of tasks and competencies involved in working as a clothing assistant Evaluate self in terms of personal qualities related to success as a clothing assistant
Examines garment on customer Analyzes fitting problems Fits garment and marks or pins needed alterations	UNIT II - Fitting Ready-Made Garments to Customer	Examine garment and analyze fitting problems Identify procedure for making desired alterations on garment for proper fit Appreciate importance of well fitted garment for comfort and attractiveness

TASKS PERFORMED AS DETERMINED BY JOB ANALYSIS	COURSE OUTLINE	GENERAL OBJECTIVES The trainee will:
Selects appropriate tools and equipment for each task Cares for equipment Uses equipment efficiently and safely	UNIT III - Selection, Use, and Care of Equipment	Recognize factors to consider in the selection, use, and care of equipment needed in making clothing alterations and repairs Identify and practice safety precautions in the use of equipment Recognize importance of efficient use of time and energy when making repairs and alterations
Interprets alteration markings on tags or garments Works in an efficient manner	UNIT IV - Guides to Clothing Alterations	Interpret alteration markings on garments or tags Select and use the correct handstitch for various types of alterations and repairs
Makes alterations using appropriate construction techniques	UNIT V - Women's Clothing Alterations	Identify and use methods which will result in professional-looking alterations Appreciate value and importance of quality workmanship

TASKS PERFORMED AS DETERMINED BY JOB ANALYSIS	COURSE OUTLINE	GENERAL OBJECTIVES The trainee will:
Makes alterations using appropriate construction techniques	UNIT VI - Men's Clothing Alterations	Identify and use methods which will result in professional-looking alterations Appreciate value and importance of quality workmanship
Repairs clothing using appropriate sewing techniques	UNIT VII - Clothing Repairs	Identify and use methods which will result in professional-looking repairs Appreciate value and importance of quality workmanship
Uses appropriate pressing equipment and techniques Presses during each alteration process as needed Presses finished garment	UNIT VIII - Pressing Techniques	Recognize the relationship between pressing and the appearance of the garment Apply correct procedures for pressing various fabrics and construction processes

TASKS PERFORMED AS DETERMINED BY JOB ANALYSIS	COURSE OUTLINE	GENERAL OBJECTIVES The trainee will:
Receives and labels garments brought in by customers Bags garments after cleaning	UNIT IX - Procedures in Drycleaning Establishments	Identify procedures for receiving, labeling, and bagging garments Evaluate self in terms of attitudes and appearance Become familiar with steps in the drycleaning process
Keeps records of work completed	UNIT X - Business Aspects	Keep accurate records as required by the employer
Recognizes characteristics of fabrics of different fiber content Uses appropriate construction and pressing techniques with different fabrics	UNIT XI - Personalities of Fabrics	Describe characteristics of different fabrics Select construction and pressing techniques in terms of fiber content of garment

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Lubbock, Texas

COURSE UNIT I

WHAT IS A CLOTHING ASSISTANT?

OBJECTIVE(S): Become aware of tasks and competencies involved in working as clothing assistant

Evaluate self in terms of personal qualities related to success as a clothing assistant

TASKS	COMPETENCIES NEEDED TO PERFORM TASKS IN TERMS OF	
	ABILITY TO:	UNDERSTANDING OF:
Performs duties assigned to clothing assistant	Relate job opportunities to own personal qualities and to the type of alteration department	Job opportunities for clothing assistant Importance of an alteration department to a business establishment Responsibilities of alteration tailor and clothing assistant Satisfaction derived by working as clothing assistant Personal qualities and abilities needed by a successful clothing assistant

UNIT I (Continued)

TASKS	ABILITY TO:	UNDERSTANDING OF:
		Factors which contribute to good employer-employee, employee-customer, and employee-employee relations

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COURSE UNIT II

FITTING READY-MADE GARMENTS

OBJECTIVE(S): Examine garment and analyze fitting problems

Identify procedure for making desired alterations on garment for proper fit

Appreciate importance of a well-fitted garment for comfort and attractiveness

TASKS	COMPETENCIES NEEDED TO PERFORM TASKS IN TERMS OF	
	ABILITY TO:	UNDERSTANDING OF:
Examines garment on customer	Check garment on customer, examining:	Fitting as a most important ability in becoming a successful clothing assistant
	Location and slope of shoulder line	Importance of a well-fitted garment
	Position of waistline	Importance of grain line in fit of garment
	Location of grain lines	
	Length of bodice and sleeve	
	Position of darts in bodice and sleeve	

UNIT II (Continued)

TASKS	ABILITY TO:	UNDERSTANDING OF:
	Ease at bust	
	Measurement of waistline	
	Ease at hip line	
	Hemline	
	Location of side seams	
	Note figure proportions of customer that create fitting problems	Causes of fitting problems in terms of figure proportions and posture
Analyzes fitting problems	Analyze fitting problems of customer	Characteristics of a well-fitted garment
	Offer suggestions to customer for desirable alterations when requested	
Fits garment and marks or pins needed alterations	Fit garment to satisfaction of customer	Types of alterations that eliminate common fitting problems
	Maintain grain line in fitting	Markings which are used to indicate the alteration to be made
	Mark or pin garment indicating desired alterations	

COURSE UNIT III

SELECTION, USE, AND CARE OF EQUIPMENT

OBJECTIVE(S): Recognize factors to consider in the selection, use, and care of equipment needed in making clothing repairs and alterations

Identify and practice safety precautions in the use of equipment

Recognize importance of efficient use of time and energy when making repairs and alterations

TASKS	COMPETENCIES NEEDED TO PERFORM TASKS IN TERMS OF	
	ABILITY TO:	UNDERSTANDING OF:
Selects appropriate tools and equipment for each task	Select and purchase (when self-employed) sewing equipment and tools, such as sewing machines, irons, and small tools, needed for working efficiently as clothing assistant	The tools of the trade and the major function each serves
		The importance of selecting the most efficient tool or equipment for the job to be performed
	Select small tools and equipment appropriate for particular sewing job	Basis for selection of sewing tools and equipment in relation to fabric and construction techniques

UNIT III (Continued)

TASKS	ABILITY TO:	UNDERSTANDING OF:
Cares for equipment	Keep sewing machine clean and oiled	Cleaning procedures and materials for cleaning
	Maintain other kinds of equipment and tools in optimum working condition	Importance of proper maintenance of equipment for efficiency
Uses equipment efficiently and safely	Operate efficiently various types of sewing equipment	Relation of equipment and technique to speed and fatigue
	Arrange efficient work center, placing equipment within easy reach when sewing, considering proper height of work surfaces	Importance of developing good habits in use of sewing equipment
		Work center as an important factor in speed of production and in fatigue of worker
	Use accepted shop safety practices	Hazards common in use of equipment
		Importance of using safety precautions

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COURSE UNIT IV

GUIDES TO CLOTHING ALTERATIONS

OBJECTIVE(S): Interpret alteration markings on garments or tags

Select and use the correct handstitch for various types of alterations and repairs

TASKS	COMPETENCIES NEEDED TO PERFORM TASKS IN TERMS OF	
	ABILITY TO:	UNDERSTANDING OF:
Works in an efficient manner	Use efficient methods of sewing	Efficient method of performing a skill with safety, comfort, and speed
	Organize work before starting to sew	
	Maintain clean and orderly work surface	Importance of clean work surface and hands in handling customer's garments
	Assess method of work to improve speed and quality of work	Necessity for orderly work surface for efficient production of high quality work

UNIT IV (Continued)

TASKS	ABILITY TO:	UNDERSTANDING OF:
Interprets alteration markings on tags or garments	Follow instructions listed on tag	Importance of meeting customer expectation in alterations
	Rip stitching without damaging fabric	Importance of observing original construction of garment before ripping
		Possible damage resulting from careless ripping
	Produce high-quality work	Importance of high-quality workmanship in relation to customer satisfactions
		Relation of speed and quality workmanship to success of business

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COURSE UNIT V

WOMEN'S CLOTHING ALTERATIONS

OBJECTIVE(S): Identify and use methods which will result in professional-looking alterations

Appreciate value and importance of quality workmanship

TASKS	COMPETENCIES NEEDED TO PERFORM TASKS IN TERMS OF	
	ABILITY TO:	UNDERSTANDING OF:
Uses appropriate construction techniques to make alterations such as:	Select construction technique appropriate for making each type alteration or repair	Relation of appropriate construction technique to fabric and style
Shortens or lengthens coats, dresses, and skirts	Perform skillfully such construction techniques as:	Standards and techniques of professional-looking alterations
Lengthens or shortens bodice Increases or reduces bust size Increases or decreases hip measurement	Making seams Finishing seams Making darts or tucks Hemming Understitching	

UNIT V (Continued)

TASKS	ABILITY TO:	UNDERSTANDING OF:
Enlarges or decreases waist measurement	Joining skirt and bodice	
Changes location and length of darts	Sewing in zipper	
	Attaching skirt band	

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COURSE UNIT VI

MEN'S CLOTHING ALTERATIONS

OBJECTIVE(S): Identify and use methods which will result in professional-looking garments

Appreciate value and importance of quality workmanship

TASKS	COMPETENCIES NEEDED TO PERFORM TASKS IN TERMS OF	
	ABILITY TO:	UNDERSTANDING OF:
Uses appropriate construction techniques to make alterations, such as:	Produce high quality work	Relation of appropriate construction technique to fabric and style
Shortens or lengthens trousers, coat sleeves, and suit coats	Select construction technique appropriate for making each type of alteration	Standards and techniques of professional-looking alterations
Tapers legs of trousers	Perform skillfully such construction techniques as:	
Adjusts crotch of trousers	Making seams	
Replaces pockets	Finishing seams	
Removes excess width in coats	Hemming	
Enlarges or decreases waist measurement		

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COURSE UNIT VII

CLOTHING REPAIRS

OBJECTIVE(S): Identify and use methods which will result in professional-looking repairs

Appreciate value and importance of quality workmanship

TASKS	COMPETENCIES NEEDED TO PERFORM TASKS IN TERMS OF	
	ABILITY TO:	UNDERSTANDING OF:
Repairs garments, such as: Replaces zippers Sews on fasteners Repairs hems Sews rips and seams Mends tears and rips Patches garment Darns Mends lining	Perform skillfully such repairs as: Sewing in zippers Sewing fasteners Mending and darning	Standards and techniques of professional-looking repairs

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COURSE UNIT VIII

PRESSING TECHNIQUES

OBJECTIVE(S): Recognize the relationship between pressing and the appearance of the garment

Apply correct procedures for pressing various fabrics and construction processes

TASKS	COMPETENCIES NEEDED TO PERFORM TASKS IN TERMS OF	
	ABILITY TO:	UNDERSTANDING OF:
Uses appropriate pressing equipment and techniques	Determine and use technique of pressing suitable for fabric by:	Characteristics of fabric that influence pressing procedure and temperature control
	Experimenting to find the best procedure--amount of pressure, moisture, and correct temperature to use on fabric	Iron or presser controls Importance of testing samples (seams) due to great variety of fabric combinations on market
	Reading labels to determine temperature to use when pressing fabric	Function of each piece of pressing equipment sleeve board needle board pounding block pressing ham point presser puff iron press cloth
	Use most efficient pressing tools for a partcular job	

UNIT VIII (Continued)

TASKS	ABILITY TO:	UNDERSTANDING OF:
	Observe safety practices in use of equipment	Methods of and importance of caring for equipment
	Care for pressing equipment	
Presses during each alteration process as needed	Use correct technique when pressing each construction process, such as hems, curves, darts, seams	Importance of pressing as an essential part of altering and repairing
	Press to shape or mold pieces of garments	Correct pressing techniques which contribute to achievement of high standard workmanship
		Pressing to shape or mold a piece and its importance in fit of garment
Presses finished garment	Use desirable sequence in final pressing of garment	Importance of sequence in pressing of garment
	Press with grain line Press to mold garment	Importance of pressing with grain line in determining appearance of garment

COURSE UNIT IX

PROCEDURES IN DRYCLEANING ESTABLISHMENTS

OBJECTIVE(S): Identify procedures for receiving, labeling, and bagging garments

Evaluate self in terms of attitudes and appearance

Become familiar with steps in the drycleaning process

TASKS	COMPETENCIES NEEDED TO PERFORM TASKS IN TERMS OF	
	ABILITY TO:	UNDERSTANDING OF:
Receives and labels garments brought in by customers	Receive garments and accurately record the necessary information	Importance of attitude and appearance during contacts with customers
	Label garments accurately	Methods of labeling garments
		Procedures used for "spotting" and cleaning garments
		Pressing equipment used in drycleaning establishments
Bags garments after cleaning	Bag garments in an efficient manner	Methods used for bagging and hanging garments

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COURSE UNIT X

BUSINESS ASPECTS

OBJECTIVE(S): Keep accurate records as required by the employer

TASKS	COMPETENCIES NEEDED TO PERFORM TASKS IN TERMS OF	
	ABILITY TO:	UNDERSTANDING OF:
Keeps records of work completed	Keep records expected by business establishment	Importance of records to determine costs and income
	Help manager estimate time of construction as basis for developing cost chart, when asked to do so	Records needed for financial department
		Importance of completing work on schedule

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COURSE UNIT XI

PERSONALITIES OF FABRICS

OBJECTIVE(S): Describe characteristics of different fabrics

Select construction and pressing techniques in terms of fiber content of garment

TASKS	COMPETENCIES NEEDED TO PERFORM TASKS IN TERMS OF	
	ABILITY TO:	UNDERSTANDING OF:
Recognizes characteristics of fabrics of different fiber content	Identify fabric content of garments	Characteristics of different fibers and fabrics
Uses appropriate construction and pressing techniques with different fabrics	Make alterations and repairs using methods appropriate to the fiber content of the garment	Constuction techniques to use with different fabrics Procedures for pressing different fabrics

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INSTRUCTIONAL MATERIALS
FOR
STUDENTS

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WHAT IS A COURSE OF STUDY?

INTRODUCTION TO STUDENTS

Betsy: What's this new Course of Study we're going to be using in our HECE (Home Economics Cooperative Education) class all about? The cover looks great, but I don't know about what's inside.

Kathy: I think it's going to be a big help to us both in class and on our jobs. We'll use it in class on the days when we're supposed to study about our particular jobs.

Betsy: That should help, I guess. What do we do--start at the beginning and go clear through it?

Kathy: Not necessarily. It's divided into units and topics related to tasks we might perform on our jobs. After going through the first unit we can skip to any unit we want to that has something to do with our job.

Betsy: You mean I don't have to go through all of it? That sounds great!

Kathy: Well, since jobs vary so much and the authors tried to include information for different kinds of jobs, there may be some units that won't apply to us right now. But I think it helps to know what else is going on where we work or what some of the other job opportunities are. The more we know, the more successful we'll be on our jobs and the better chance we'll have to get a job somewhere else if we move away from here.

Betsy: I suppose you're right about that. Besides, I noticed some units, like the one on fabrics that would apply in one way or another to everyone employed as a clothing assistant.

Now I have another question. I saw references listed at the beginning of some of the topics. Do we have to read those? Isn't the same information in the Course of Study?

Kathy: No, the references include different information so it's important that we read them as well as what's in the Course of Study. I know it's a bother to get the references sometimes, but there would be no point in putting something in the Course of Study that was already in print. Besides, I've found some information that wasn't assigned in the references that was helpful to me.

Betsy: I saw questions at the end of each topic, but assignments only after some topics. What's the difference? They both sound like work to me.

Kathy: The questions are to help us see if we understand what we've read, while the assignments give us a chance to apply what we've read to our jobs. The assignments help us see how the things we've learned relate to what we do. There's no right or wrong answer to an assignment--what we do is left up to us. Any more questions?

Betsy: Not right now. I want to do well on my job and I think this Course of Study will help me. I'm ready to get started on Unit I, and then I think I'll try the Unit on alterations.

UNIT I-1

WHAT IS A CLOTHING ASSISTANT?

SUBJECT:	A Look at the Job of Alteration Tailor
TASK:	Performs duties assigned to clothing assistant
OBJECTIVE:	Be able to evaluate self in terms of qualities necessary for success as a clothing assistant

The student trainee enters the field of work as a clothing assistant under supervision of the alteration personnel and performs the less complicated tasks in a department store or in a drycleaning establishment. After gaining experience and earning a reputation for good work and reliability, the individual can usually move up to a better job as head of an alteration department in a drycleaning establishment or in a retail store. It is possible to become self-employed by operating one's own alteration business.

CLOTHING ASSISTANT IN RETAIL CLOTHING STORES

Because of an increased customer demand for quality fashions with excellent fit, many retailers offer skilled tailoring and alteration services. These functions are performed by the alteration tailor whose craftsmanship is reflected in individualized and well-fitted garments. Satisfied customers are the result when garments are properly fitted.

A person who alters clothing needs to be as familiar with all the techniques of clothing construction as someone who makes the complete garment. Although alterations vary from simple to complicated ones, there are usually a number of construction techniques involved in any one alteration. For example, a waistline alteration in a skirt may require reinsertion of the zipper, stitching of the side seams, application of the waistband, and possibly, restitching of the hem. Thus, skill in clothing construction is a must for success as a clothing assistant.

Overall Job Responsibility

The clothing assistant helps the alteration tailor alter garments to fit the customer's particular needs and takes care of any repairs or pressing services so that all merchandise is in good condition when delivered to the customer.

Specific Duties

1. Makes garment alterations, such as: shorten hems or sleeves, alter waistlines, finish or alter trouser cuffs, and alter crotches of trousers.
2. Makes repairs on merchandise, such as sewing on buttons, replacing zippers, and tacking seams.
3. Presses and hangs all clothing which has been altered, arranging the garments according to promised delivery dates.
4. Keeps work area clean and orderly to assure careful handling of merchandise.
5. Maintains an efficient system of alteration manuals and records.
6. Checks to see that an inventory control on alterations is constantly maintained and that no losses of merchandise occur.

Satisfactions

A person who is interested in well-fitted, well-constructed, and fashionable clothing may receive many satisfactions from working as a clothing assistant. These satisfactions may include opportunities to:

1. Use special tailoring skills.
2. Meet and serve customers personally.
3. Work with experienced personnel in learning alteration techniques.
4. Handle quality merchandise and new, specially designed fabrics.
5. Preview advance information about new fashions, fabrics, and general trends.
6. Contribute to the store's reputation and prestige for high fashion.
7. Help build a clientele of satisfied customers.

CLOTHING ASSISTANT IN DRYCLEANING ESTABLISHMENTS

Drycleaning is a growing service industry. Americans spend more than two billion dollars a year on drycleaning services, and it is expected that this amount will continue to increase.

The variety of jobs in drycleaning appeal to people with varying interests and aptitudes. Production workers in the plant include those who:

1. Mark each garment with special instructions as to how it should be processed.
2. Operate the drycleaning machines.
3. Make repairs and alterations, such as stitching broken seams; replacing broken zippers; replacing pockets; changing hem lengths; sewing on buttons, hooks, eyes, and snaps; cuffing trousers; and changing the crotch seam.
4. Reshape garments on presses and finishing forms.
5. Inspect the processed garments to see that they meet quality standards.
6. Keep a record of customers' garments and reassemble them so none are lost.
7. Package garments for return to the customer.
8. Maintain the equipment in good working order.

A drycleaning establishment may also have specialists, such as those who clean and refinish leather and suede and clean hats, furs, gloves, draperies, rugs, and wedding gowns.

The jobs that people do in drycleaning plants can be exciting and challenging. They require alertness, good eyesight, manual dexterity, and the ability to concentrate on detailed work. Anyone with an interest in clothing, textiles, or chemistry should find satisfying employment in drycleaning. In addition, there is a growing demand for management personnel due to the increasing number of small neighborhood plants.

* * * * * * * * * * * * * * *

A person working in any alteration position, whether in a store or drycleaning establishment, comes in contact with a variety of people, namely: the employer, other employees, and in some cases, the customers if responsible for any of the fitting. Maintaining good relationships with all of these people will contribute to success as an clothing assistant.

Qualities which are important in the relationship between employers and employees are loyalty on the part of the employee to the retail store or dry cleaners where he is employed, willingness to do the jobs assigned to the best of his ability, and willingness to follow directions and suggestions which will improve performance.

The ability to get along with fellow employees is an asset on any job. Factors important in this area of relationships are a friendly, sincere manner; willingness to do one's share of the work; and ability to accept suggestions and criticisms from more experienced employees.

The impression which the person fitting the garment makes on the customer may "make or break" the sale. If the fitter is rude or impolite in any way, the customer may lose interest in the garment. Not only are customer-employee relations strained in this situation, but sales persons are likely to resent the fitter. Cooperation between the personnel in the sales and alteration departments is essential to a successful business. Thus, consideration of all the people with whom one comes in contact is important to success on the job.

ASSIGNMENTS:

I. Some other qualities which would contribute to success as a clothing assistant are given in the following check list. Answer the questions honestly to see what your qualifications are for this kind of job.

WOULD I BE SUCCESSFUL AS A CLOTHING ASSISTANT?

DO I	YES	NO
1. Meet people well?		
2. Have a well-groomed appearance?		
3. Work carefully and accurately?		
4. Work in a neat and orderly manner?		
5. Pay attention to details?		
6. Follow directions and accept suggestions?		
7. Work at a steady, fast pace?		
8. Meet deadlines in a calm manner?		
9. Have an understanding of basic clothing construction and pressing techniques?		
10. Have finger dexterity and coordination?		
11. Enjoy working with my hands?		
12. Have a keen sense of touch?		
13. Receive satisfaction from sewing?		
14. Enjoy detailed work?		
15. Have good eyesight?		

II. After completing the above check list, write a short paper answering the following questions: Why are you interested in working as a clothing assistant? What qualities do you have to offer to this kind of work? What could you do to improve yourself for this job?

UNIT II-1

FITTING READY-MADE GARMENTS

SUBJECT:	Principles of Fitting Clothing
TASKS:	Examines garment on customer and analyzes fitting problems
OBJECTIVES:	Be able to (1) recognize common figure problems (2) describe the fitting technique to use in fitting the garment properly (3) list the characteristics of a properly fitted garment
REFERENCES:	McDermott, Irene E. and Norris, Jeanne L. Opportunities in Clothing. Peoria, Illinois: Charles A. Bennett Company, Inc. 1968, pp. 307-336.

Successful alterations require knowledge of fitting techniques as well as construction techniques. Even though you may not be doing any of the fitting now, it is a good idea to start being aware of the way garments should fit. Try to figure out what causes garments to fit improperly. As you become more experienced in the alteration department, you may be asked to help fit garments. This technique is crucial to the satisfaction of the customer and takes time to learn.

Begin thinking now about the alterations you are making, and try to determine the figure problems which make them necessary. The self-instructional program which follows includes information on characteristics of a well-fitted garment and techniques to use to properly fit garments requiring alterations.

"Basic Principles of Fitting Clothing"

from

Development of a Self-Instructional Program
on the Basic Principles of Fitting Clothing
Unpublished Master's Thesis

Sandra Jane Edwards

Texas Technological College
Lubbock, Texas

1968

Home Economics
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A SELF-INSTRUCTIONAL PROGRAM ON THE BASIC PRINCIPLES OF FITTING CLOTHING

Sandra Jane Edwards

DIRECTIONS

The information in this unit is presented in a form called programmed instruction. Each page is divided into two sections called frames. A frame presents a small amount of information for you to learn. Each frame contains a completed statement followed by a statement that is not completed. After reading the first statement, complete the second statement by using the information gained from the previous statement.

Below each frame is the answer to the question asked in that frame. Use a piece of paper to cover the answer until you have carefully read each frame and written your response on the answer sheet. Then move your paper to check your answer.

This is not a test. Its purpose is to help you learn the techniques of fitting. Be sure to write down your answer before you look at the answer --that is the best way to learn. Read carefully and take as much time as you need on each frame.

Abbreviations used:

NR - No Response, indicates that a frame is an information frame. No response is made to these frames.

EO - Either Order, indicates that the two responses can be in either order and be correct.

AO - Any Order, indicates that the three or more responses can be in any order and be correct.

SECTION I

RECOGNIZING EVIDENCES OF A PROPERLY FITTED GARMENT

1-1. A perfectly constructed garment will fail to be becoming to its wearer if it does not fit well. Therefore, it is important for a garment to fit properly so that it will be ________ to its wearer.

1-1. becoming

1-2. Factors in every fitting problem which give clues to a good fit include ease, line, grain, set, and balance. A properly fitted garment:

(1) is on-grain.
(2) has a smooth set.
(3) is balanced on the body.
(4) has adequate ease which is properly distributed.
(5) has lines that follow the lines of the body.

Because these five factors are interrelated and dependent on each other, one must be able to recognize each of them.

NR

1-2. No Response

1-3. When proper ease is provided in a garment, it is neither too loose nor too tight because ease is the difference between the body measurements and the garment measurements at a given point. If a garment is too tight at the bustline, proper __________ has not been provided.

1.3 ease

1-4. Proper ease in a garment provides for comfort without producing wrinkles or bulkiness. Allowing proper ease is one way of assuring that the garment will be ________.

1-4. comfortable

1-5. Besides providing comfort, ease also allows the garment to adjust naturally to the movements of the wearer. Sufficient ease in a garment permits freedom of ________.

1-5. movement

1-6. Proper ease is one way of insuring that a garment will be well-fitted. Proper amounts of ease provide ___(a)___ and freedom of ___(b)___ in a garment.

1-6. (a) comfort
(b) movement

1-7. Although the exact amount of ease in a garment is determined by current fashion, body build, activity, and fabric, minimum amounts of ease have been established for guidelines in fitting. Guidelines for minimum amounts of ease (have, have not) __________ been established.

1-7. have

1-8. In order to evenly distribute the ease, the garment is usually thought of in quarters--right front, left front, right back, left back. The total amount of ease is then divided by four to determine the amount needed in each quarter. If two inches of ease are needed, one-half inch ease should be allowed in each _________ of the garment.

1-8. quarter

1-9. One can check to see if proper amounts of ease have been allowed by pinning tucks into the garment when fitting. Since a tuck is two thicknesses, it removes twice the amount of its width. Therefore, the width of a tuck should be one-half the width of the amount of ease needed. Adequate ease would be allowed by taking a tuck equal to _________ the amount of ease needed.

1-9. one-half

1-10. Remember to think of the garment in quarters when allowing ease and that a tuck removes twice its width in ease. Therefore, in each quarter of the garment a tuck equal to 1/8 of the total amount of ease is needed. A tuck of __________ the total amount of ease needed would be taken in each quarter of the garment.

1-10. 1/8

1-11. The width of the ease tuck in each quarter of the garment can be figured simply by dividing the total amount of ease by eight. For example, if 2 inches (16/8) of ease are needed, a 2/8 inch tuck in each quarter of the garment would be taken. If 3 inches of ease are needed, it would be necessary to take a __________ inch tuck in each quarter of the garment.

1-11. 3/8

1-12. Remember that 1/4 of the ease is taken out of each quarter of the garment and that a tuck removes twice its width in ease. Therefore, if one inch ease was allowed, one would take ____(a)____ inch out of each quarter by taking a ____(b)____ inch tuck in each quarter.

1-12. (a) 1/4
(b) 1/8

1-13. The standard for minimum ease at the bustline is four inches. To insure comfort and freedom of movement in a garment, one should allow __________ inches of ease at the bustline.

1-13. four inches

√

1-14. If four inches of ease are needed at the bustline, it would be necessary to allow __________ inch of ease in each quarter of the garment.

1-14. one

1-15. To allow four inches of ease at the bustline, a tuck of __________ inch would need to be taken in each quarter of the bodice.

1-15. 1/2 (4/8)

1-16. One inch of ease should be allowed at the waistline so that the waistline will fit smoothly without being tight. The amount of ease allowed at the waistline is ________ inch.

1-16. one

1-17. If one inch of ease is needed at the waistline, ________ inch ease should be allowed in each quarter.

1-17. 1/4

1-18. One inch of ease at the waistline could be allowed by taking a _________ inch tuck in each quarter of the garment.

1-18. 1/8

1-19. One to two inches of ease at the hipline are needed when a person is standing. This will also keep the skirt from riding up when the person is sitting. The ease minimum at the hipline is __(a)____ to ___(b)____ inches.

1-19. EO (a) one
(b) two

1-20. Proper ease at the hipline could be assured by taking a __(a)__ to __(b)__ inch tuck in each quarter of the skirt at the largest part of the hips.

1-20. EO (a) 1/8
(b) 1/4 (2/8)

1-21. Minimum amounts of ease which are needed to provide comfort and freedom of movement in a garment include:
bustline = __(a)__ inches
waistline= __(b)__ inches
hipline = __(c)__ to __(d)__ inches

1-21. (a) 4
(b) 1
(c) 1
(d) 2

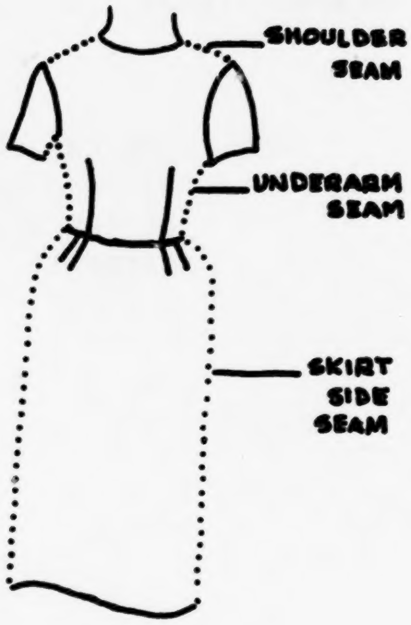
1-22. One can check to see if proper amounts of ease have been allowed by taking tucks which are ___(a)___ the width of the amount of ease needed in each ___(b)___ of the garment.

1-22. (a) 1/2
(b) quarter

1-23. Line in a garment refers to the seams, darts, tucks, and pleats which control the ease when shaping the garment to the body. Lines in a garment include:
(1) silhouette seam lines
(2) circumference seam lines
(3) design lines
The lines used in shaping a garment are the ___(a)___ seam lines, ___(b)___ seam lines, and ___(c)___ lines.

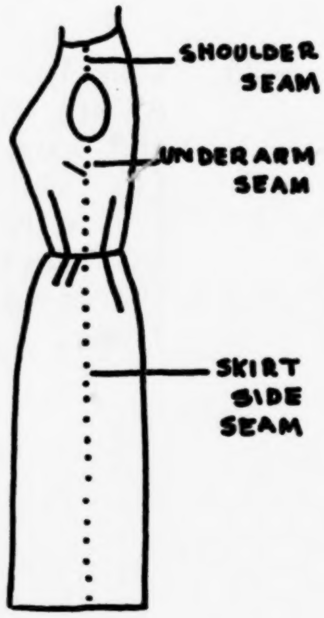
1-23. a & b EO (a) silhouette
(b) circumference
(c) design

1-24. The illustration shows the silhouette seams which provide the silhouette or outline for the garment. The silhouette seams are _(a)__, _(b)_and _(c)__.


SHOULDER SEAM
UNDERARM SEAM
SKIRT SIDE SEAM

1-24. AO (a) shoulder
(b) underarm
(c) skirt side

1-25. The drawing shows that when a garment is fitted properly the silhouette seams should be continuous and ______ when viewed from the side.

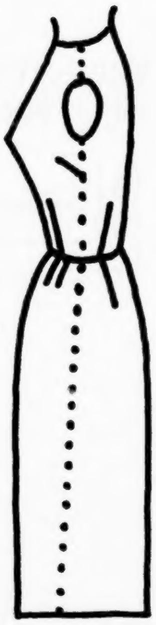

SHOULDER SEAM
UNDERARM SEAM
SKIRT SIDE SEAM

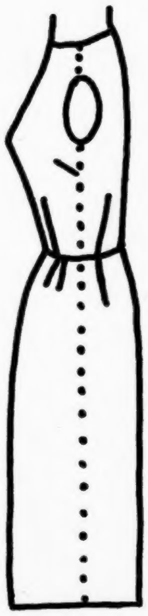
1-25. straight

1-26. The silhouette seams, except the shoulder seam, should be perpendicular or at right angles (⊥) to the floor, not slanting. If the side seams of a skirt are at right angles to the floor, they are said to be _________.

1-26. perpendicular

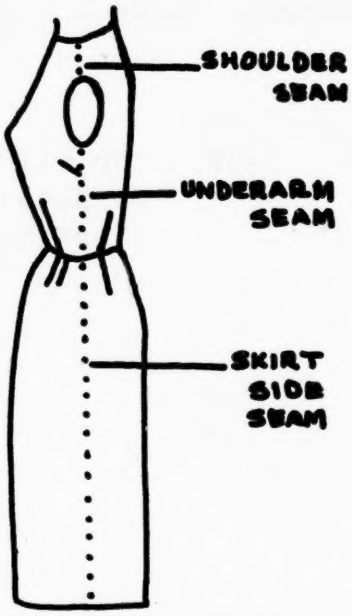
1-27. Select the drawing that illustrates a garment with the silhouette seams fitted properly. (A or B) _________.


A


B

1-27. B

1-28. When viewed from the side, silhouette seams should appear about halfway between the front and the back of the figure. If silhouette seams are properly fitted, they appear to be __________.



1-28. halfway between the front and the back of the figure

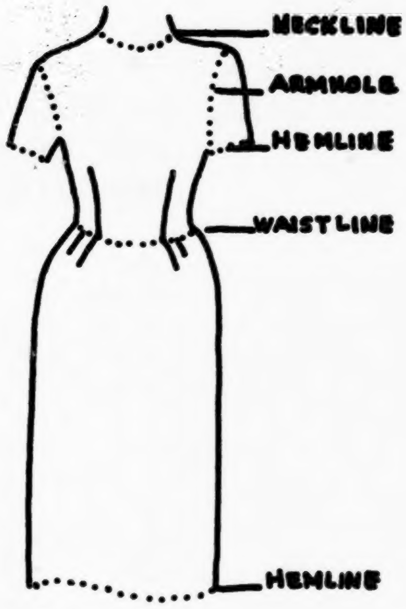
1-29. When viewed from the side, properly fitted silhouette seams will appear to be:

(a)____________
(b)____________
(c)____________

1-29. AO (a) straight (continuous)
(b) perpendicular to the floor
(c) about halfway between the front and back of the figure

1-30. The circumference seams are smooth curves which follow the natural curves around the body. Seams which go around the curves of the body are at the:

(a) ____________
(b) ____________
(c) ____________
(d) ____________
(e) ____________



1-30. AO (a) neckline
(b) armhole
(c) sleeve hemline
(d) waistline
(e) skirt hemline

1-31. The neckline, armhole, waistline, and hemline are circumference seams. Seams which follow the natural curves around the body are called ________ seams.

1-31. circumference

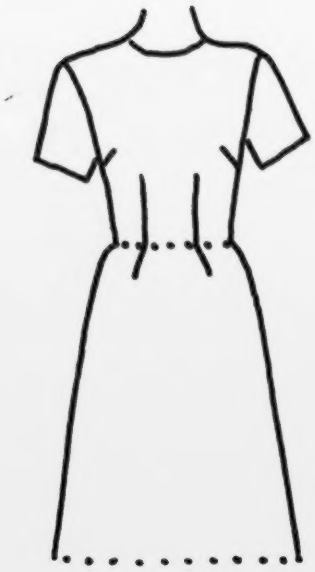
1-32. If properly fitted, the circumference seams fit smoothly over the body curves without bulging. If the neckline seam bulges at the shoulder line, it is not _____ _______.

1-32. properly fitted

1-33. If the armhole follows the natural curves of the body, it is oval, not round or pointed. The armhole should be _____ in shape when properly fitted.

1-33. oval

1-34. The hemline and waistline are two circumference seams which should be parallel (═) to the floor. However, the waistline will not be perfectly parallel because it will be a bit lower in the back to create a youthful effect. A characteristic of the properly fitted hemline and front waistline is that they will be __________ with the floor.

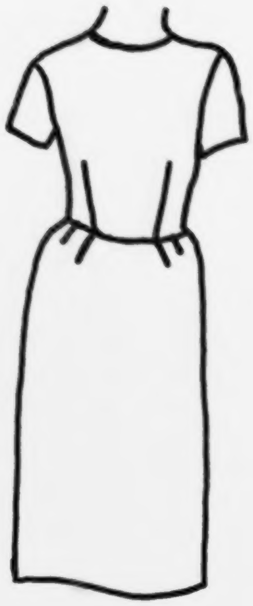


1-34. parallel

1-35. The front waistline and hemline are two ___(a)___ seams which should be ___(b)___ with the floor.

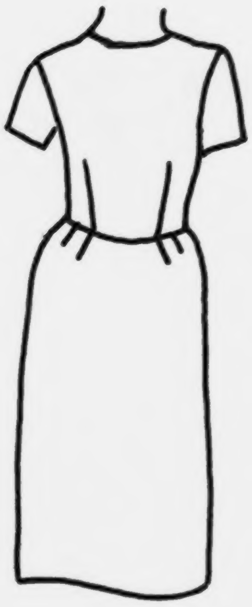
1-35. (a) circumference
(b) parallel

1-36. The silhouette seams shown in the illustration are ___(a)___ , ___(b)___ and, ______(c)______. Silhouette seams, except the shoulder seam, should be ___(d)___ with the floor.



1-36. a, b, and c AO
(a) shoulder; (b) underarm;
(c) skirt side; (d) perpendicular

1-37. The circumference seams shown in this picture are __(a)__, __(b)__, __(c)__, ___(d)___, and ___(e)___.



1-37. AO
(a) neckline; (b) armhole;
(c) waistline; (d) sleeve
hemline; (e) skirt hemline

1-38. The front waistline seam and hemline, which are ____(a)____ seams, should be ____(b)____ with the floor.

1-38. (a) circumference
(b) parallel

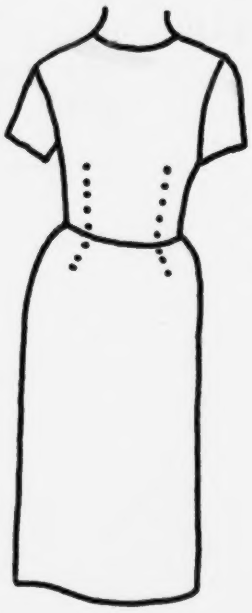
1-39. Design lines are used to shape the garment smoothly over the body bulges and create special effects. Special effects are created by using different arrangements of __________ lines to shape the garment to the body.

1-39. design

1-40. When designing a garment, the designer begins with basic dressmaker darts. These darts, which are considered design lines, are used to shape the flat fabric to the curves of the body. Design lines which are used to shape the garment to the body include _______ _______ _______.

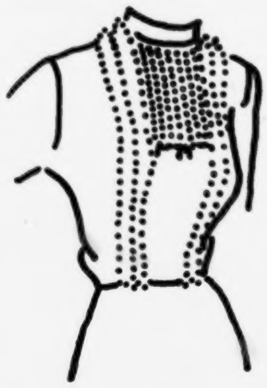
1-40. basic dressmaker darts

1-41. The darts in the garment illustrated are basic dressmaker darts which can be changed to create special effects. Dart lines that can be changed in this way are called ________ lines.

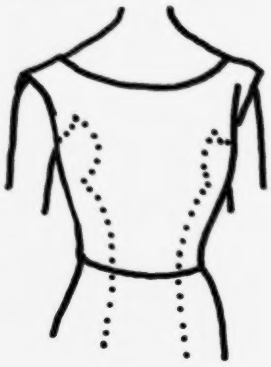


1-41. design

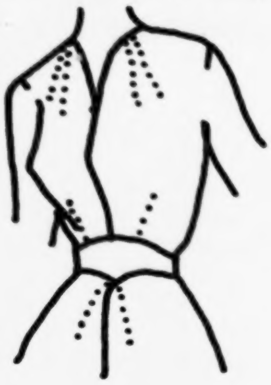
1-42. The illustrations below show that smooth shaping as well as a unique design can be accomplished by changing basic dressmaker darts to ___(a)___, ___(b)___, ___(c)___, and ___(d)___.



PLEATS AND TUCKS



SEAMS



DARTS

1-42. AO (a) pleats
(b) tucks
(c) seams
(d) darts

1-43. Pleats, tucks, seams, and darts can be used to create a unique design in a garment. Because pleats, tucks, seams, and darts can be used to create special effects when designing a garment, they are referred to as ________ lines.

1-43. design

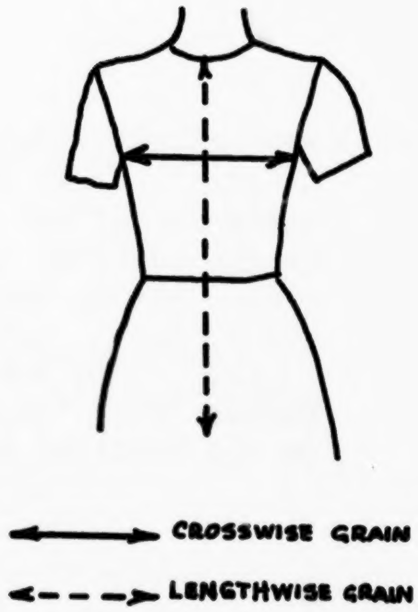
1-44. Line in a garment refers to the seams, darts, pleats, and tucks which control the ease when shaping the garment to the body. The lines used when shaping a garment to the body include the ___(a)___ seam lines, the ___(b)___ seam lines, and the ___(c)___ lines.

1-44. a & b EO (a) silhouette
(b) circumference
(c) design

1-45. Grain is another factor which gives clues to proper fit in a garment. Grain refers to the lengthwise and crosswise direction of yarns in the fabric. The lengthwise and crosswise yarns in a fabric indicate __________.

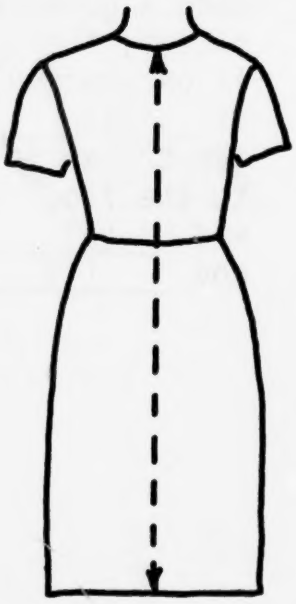
1-45. grain

1-46. The yarns that go across the body indicate the ____(a)____ grain. The yarns that go up and down on the garment indicate the ____(b)____ grain.



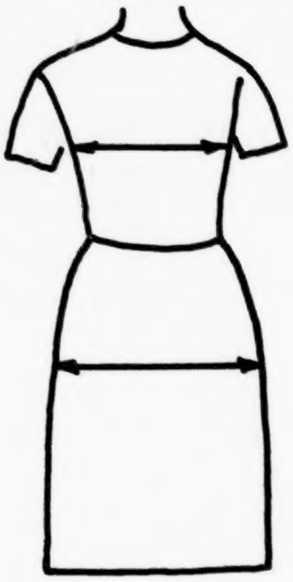
1-46. (a) crosswise
(b) lengthwise

1-47. When a garment is fitted correctly, the lengthwise grain is perpendicular to the floor at the center front and center back of the garment. The ____(a)____ grain should be ____(b)____ to the floor at center front and center back.



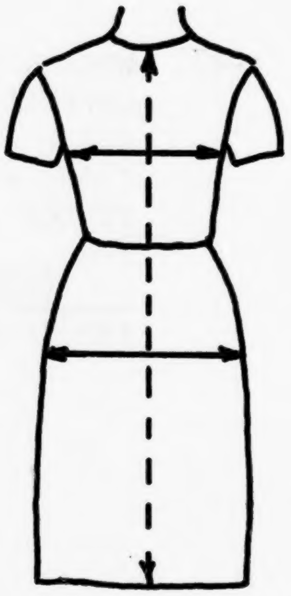
1-47. (a) lengthwise
(b) perpendicular

1-48. The crosswise yarns are parallel to the floor at the center front and center back on the bustline and hipline. Proper fit is indicated when the ____(a)____ grain is ____(b)____ to the floor at center front and center back on the bustline and hipline.



1-48. (a) crosswise
(b) parallel

1-49. When a garment is properly fitted, the lengthwise grain is perpendicular to the floor at ____(a)____ and ____(b)____; the crosswise grain is parallel to the floor at the ____(c)____ and ____(d)____ on the ____(e)____ and ____(f)____.

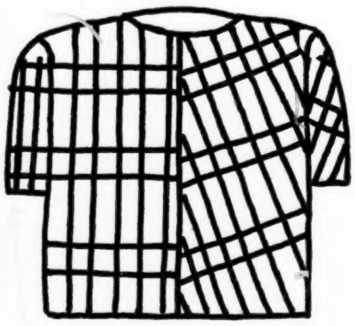


1-49. EO (a) center front; (b) center back
EO (c) center front; (d) center back
EO (e) bust; (f) hip

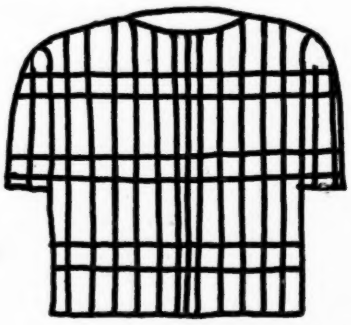
1-50. Grain is a key factor in recognizing improper fit in a garment because the grain on the right half of the body should match that on the left half of the body. The grain should ________ on both sides of the body.

1-50. match or be the same

1-51. Which diagram illustrates correct treatment of grain? (A or B)__________



A



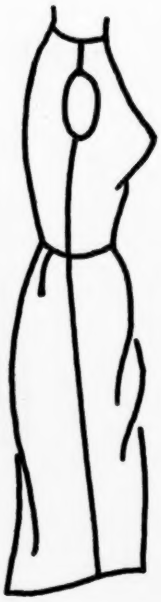
B

1-51. B

1-52. Because garments do not have the grainline marked on them except when a striped or plaid fabric is used, off-grain areas may be recognized by the way the garment hangs or sets on the body. One should learn to recognize off-grain areas by the _____________ of the garment.

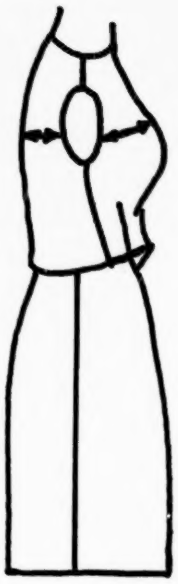
1-52. hang or set

1-53. Off-grain areas are often recognized by the way the garment hangs on the body. The way the skirt hangs on the garment illustrated indicates that the skirt is __________ (on-grain, off-grain).



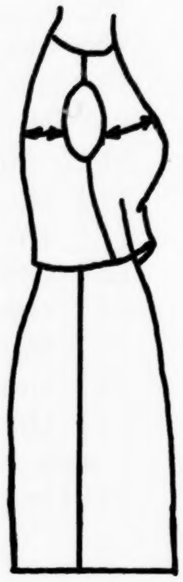
1-53. off-grain

1-54. This illustration indicates that the crosswise grain is not __(a)__ with the floor at the bustline. Because the grainline would not be marked in this way on an actual garment, the dressmaker would probably realize that it was off-grain because ____(b)____.



1-54. (a) parallel
(b) blouse does not hang properly (unbalanced)

1-55. In the illustration at the right, two inches of ease have been allowed at the bustline. The arrows in the illustration indicate that inadequate ease causes the garment to be __________ at the bustline.



1-55. off-grain

1-56. What is the relationship between ease and grainline?

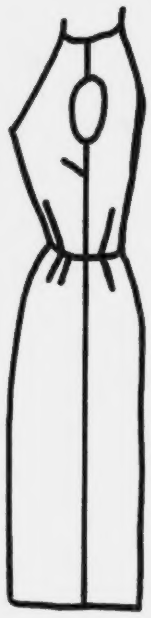
____

1-56. improper ease causes the grainline to be off

1-57. The goal for fitting is for a garment to fit smoothly over the curves of the body without wrinkling. Although the body is made up of many subtle curves, there are seven basic curves which are called body bulges. The seven body bulges that must be considered when fitting a garment are:
(1) the bust
(2) the end of the shoulders
(3) the shoulder blades
(4) the elbow
(5) the abdomen
(6) the side hip
(7) the back hip
These body bulges will be referred to in reference to fitting problems in the following frames. NR

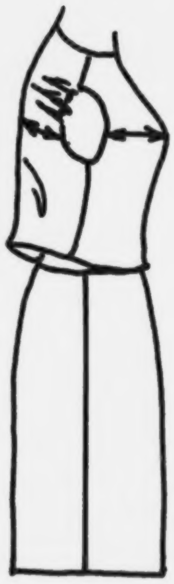
1-57. No Response

1-58. When a garment fits properly, it sets smoothly over the body bulges without wrinkles. Because the garment illustrated does not have ___(a)___, it is an example of a garment with smooth ___(b)___.



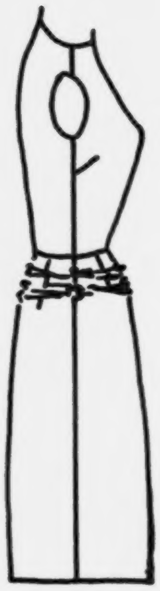
1-58. (a) wrinkles
(b) set

1-59. A wrinkle is a slanting triangle produced by the garment being strained over some curve or bulge of the body. The diagonal wrinkles point to the body bulge that is causing the strain. In the illustration, what body bulge is causing the strain?



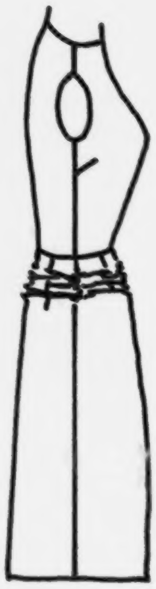
1-59. shoulder blade

1-60. Crosswise wrinkles occur when the circumference (above or below) is fitted too tight. The skirt illustrated is too tight at the ____________.



1-60. hipline

1-61. Proper set could be achieved in this skirt by letting out the vertical side seams so that __(a)__ to __(b)______ inches of __(c)______ are provided at the hipline.



1-61. (a) 1
(b) 2
(c) ease

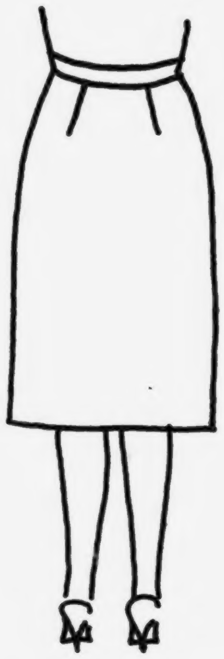
1-62. Smooth set of a garment is indicated when the garment is ______________.

1-62. without or free of wrinkles

1-63. Proper balance is indicated when a garment extends the same distance from the body from right to left and from front to back. When a skirt hangs the same distance from the legs right to left and front to back, it is__________.

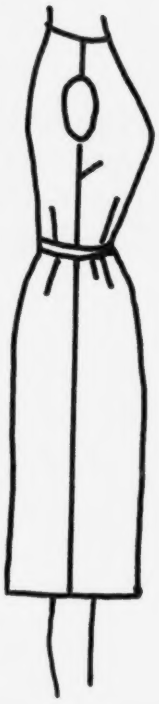
1-63. balanced

1-64. The skirt shown in this illustration is balanced because it extends ____ ____________________.



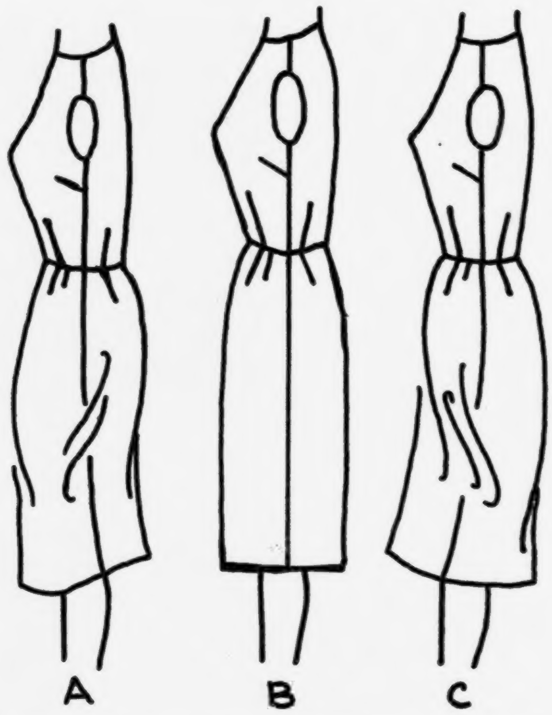
1-64. the same distance from the legs right to left

1-65. The skirt shown in this illustration is balanced because it extends ____ ________________.



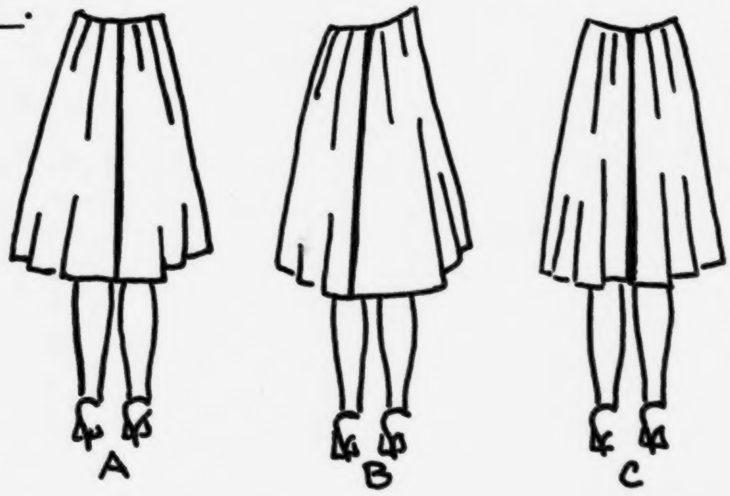
1-65. the same distance from the legs front and back

1-66. The side view of these skirts indicates that:
Skirt A is__________.
Skirt B is__________.
Skirt C is__________.



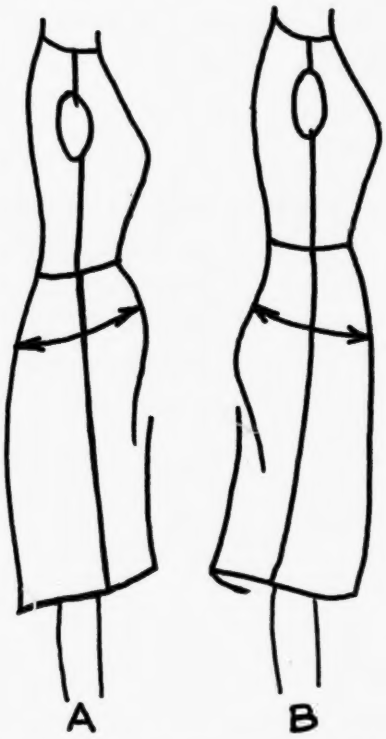
1-66. A is unbalanced.
B is balanced.
C is unbalanced.

1-67. The back view of these skirts indicates that:
Skirt A is ________.
Skirt B is ________.
Skirt C is ________.



1-67. A is balanced.
B is unbalanced.
C is balanced.

1-68. A prominent body bulge causes a garment to be unbalanced because the bulge causes the crosswise grain to curve instead of being straight across. Drawing A shows the skirt unbalanced because of a prominent __(a)__. Drawing B shows the skirt to be unbalanced because of a prominent ____(b)______ .



1-68. (a) abdomen or stomach
(b) back hip or derriere

1-69. A garment is balanced when______________________.

1-69. it extends the same distance from the body from right to left and from front to back

1-70. The five clues to a good fit are interrelated. If the garment is off-grain, it is also off-balance, undesirable wrinkles appear, seam lines do not look straight, and there is drawing and pulling. Often one clue is more apparent than others. If only one is recognized and corrected, all of the other undesirable characteristics disappear. Suppose when analyzing the fit of a garment you noticed there was not adequate ease. Would you expect this to have any effect on the other factors related to fit of a garment? __________

1-70. Yes

1-71. The five clues to a properly fitted garment are:

(a) __________
(b) __________
(c) __________
(d) __________
(e) __________

1-71. AO (a) ease
(b) line
(c) grain
(d) set
(e) balance

1-72. A properly fitted garment is becoming and provides __(a)__ and freedom of __(b)_____.

1-72. (a) comfort
(b) movement

SECTION 2

SOLVING FITTING PROBLEMS

Home Economics
Instructional Materials Center
Lubbock, Texas

2-1. In order to solve a fitting problem, one must first recognize evidences of the problem by using the five clues to a good fit. The steps in solving a fitting problem are:

1. Recognize evidences
    a. Tightness or looseness
    b. Lines out of place
    c. Off-grain condition
    d. Wrinkles
    e. Off-balance condition
2. Determine cause--body vs. garment proportions
3. Decide on remedy
4. Correct by neatest, simplest method
5. Understand cause and effect relationship

These steps will be used in solving the fitting problems in the following frames.

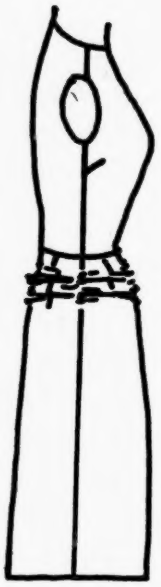
NR

2-1. No Response

2-2. If adequate ease is allowed in a garment, it sets smoothly on the body without wrinkles. Wrinkles that go around the body (horizontal wrinkles) indicate that the garment is too tight above or below the wrinkles. Areas that are too tight in a garment have horizontal ___(a)___ because of inadequate ___(b)___.

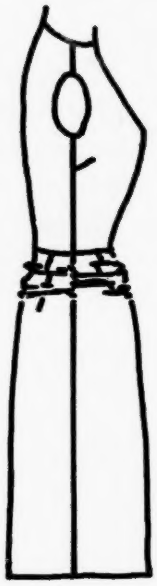
2-2. (a) wrinkles
(b) ease

2-3. The horizontal wrinkles in this skirt indicate that the skirt is too ___(a)___ at the ___(b)___ .



2-3. (a) tight
(b) hipline

2-4. Ease in a garment is adjusted in seams and darts. An area that is too tight is adjusted by letting out the nearest seam or darts. How could this skirt be adjusted to provide more ease at the hipline? ______________
____

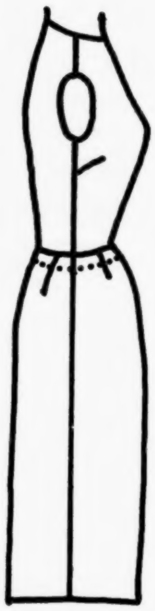


2-4. let out the side seams and darts

2-5. Another way to provide ease in a garment that is too tight is to raise the garment on the figure. This brings a wider part of the garment over the wider part of the figure to provide ease. A skirt that is too tight in the hips could be __________ on the figure so that a wider part of the skirt is at the hipline.

2-5. moved up, raised, or lifted

2-6. Moving the skirt up on the body causes the need for a deeper waistline seam. If the skirt was moved up one inch, the waistline seam on the skirt would need to be lowered __________.



2-6. one inch

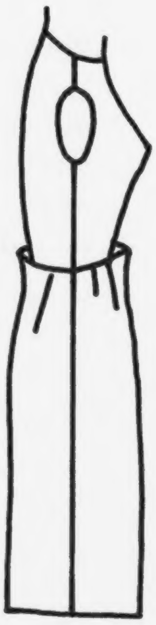
2-7. Two methods that can be used to provide adequate ease in an area that is too tight are:

(a) ____________
(b) ____________

2-7. EO (a) letting out seams and darts
(b) moving the garment up on the figure

2-8. An area that is too loose is adjusted by taking up the nearest seams or darts. Where would adjustments be made in order for the skirt illustrated to fit properly at the waist?

____



2-8. seams and darts

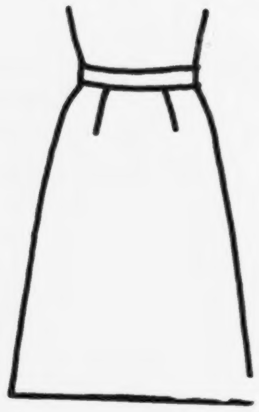
2-9. Excess ease should not all be removed in one place. Taking out small amounts of excess ease in several places helps to distribute the ease evenly and keep the garment on-grain. How should excess ease be removed?________________________

2-9. by taking out small amounts of ease in several places

2-10. If there is excess ease in the complete circumference of the garment, remove the same amount of ease from each section of the garment. In a skirt that has two inches of excess ease, one would remove ____(a)____ inch from the front and ____(b)____ inch from the back of the garment.

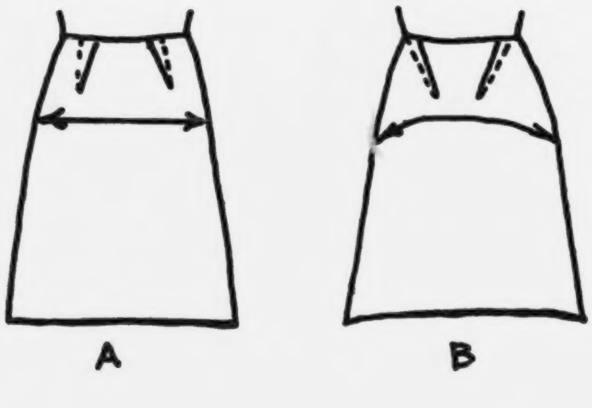
2-10. (a) 1
(b) 1

2-11. The ease should also be equally divided among the darts and seams of each section of the garment. Excess ease of 1 inch in the front waistline of this skirt could be removed by taking ________ inch out of each dart and front side seam.



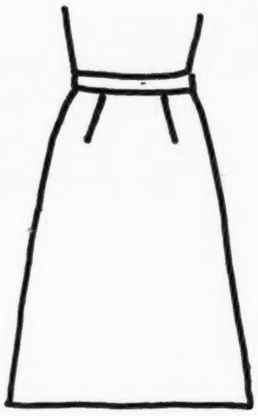
2-11. 1/4

2-12. This drawing shows skirt A with standard dart lines and skirt B with darts that have pulled the garment off-grain because all the excess ease was removed at the skirt side seam. How should the skirt have been fitted to correctly remove the excess ease? ______________________________



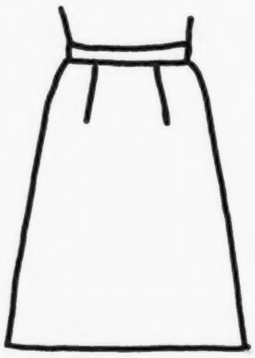
2-12. divide excess ease evenly among seams and darts

2-13. Remember that excess ease should be removed equally from each dart and seam. The skirt illustrated has two front darts and two side seams. Therefore, ___(a)___ of the excess ease should be removed from the darts and ___(b)___ from the side seams.

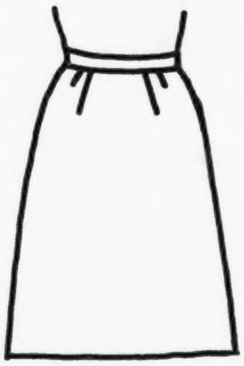


2-13. (a) one-half
(b) one-half

2-14. The skirt pictured has two inches of excess ease at the waistline. The excess ease should be removed by taking ___(a)___ inch from each front dart, ___(b)___ inch from each side seam, and ___(c)___ inch from each back dart.



FRONT



BACK

2-14. (a) 1/4
(b) 1/2 (1/4 inch front and back)
(c) 1/8

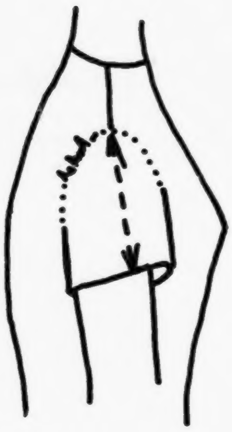
2-15. If one section of a garment is too loose, the adjoining section may feel too tight in proportion. An area that is too tight might make an adjoining section feel ________ in proportion.

2-15. too loose

2-16. Sometimes letting out an area that is too tight and taking up an area that is too loose may be necessary to give the garment balance and keep the lines straight. If the left side of the body is noticeably larger than the right, it may be necessary to ___(a)___ the garment on the left side and ___(b)___ the garment on the right side in order to keep the lines of the garment ___(c)___ and maintain ___(d)___.

2-16. (a) let out
(b) take up
(c) straight
(d) balance

2-17. It is not always necessary to actually let out and take up a garment to distribute the ease properly in order to maintain balance and line. Sometimes it is only necessary to push the fullness of one part over a little to relieve the strain next to it. How could the ease distribution problem at the top of this sleeve be corrected?______
_______________.



2-17. push ease from back forward to relieve strain at the front

---

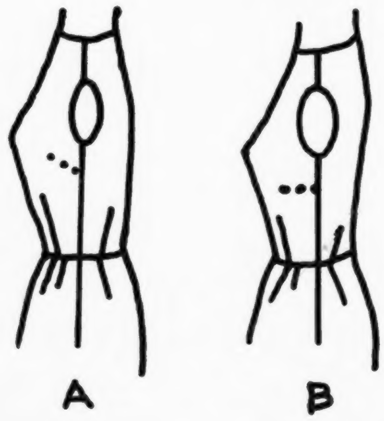
2-18. Moving a dart so that it points to the fullest part of the body bulge is another example of moving ease from one area to another in order to distribute ease so that the garment will fit properly. The darts in a properly fitted garment should point to ________________ so the ease will be distributed properly.

2-18. the fullest part of the body bulge

2-19. In order to distribute ease properly, darts should point to ______________.

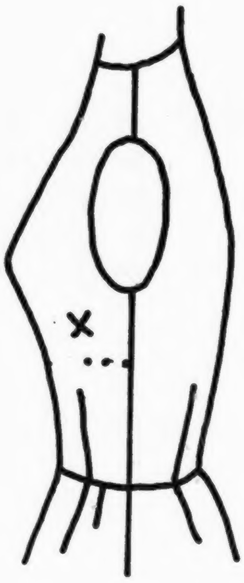
2-19. the fullest part of the body bulge

2-20. If an underarm dart does not point to the fullest part of the bust, the dart should be moved so that it does point to the fullest part. Which drawing indicates a dart that should be moved? (A or B) ____________



2-20. B

2-21. In order to move a dart, one should first mark the place where the dart should point. The underarm dart should point to _______ ___________________.



2-21. X or the fullest part of the bust

2-22. When correcting the position of the dart, the point of the dart changes but the base of the dart stays in the same position. The position of the _________ of the dart does not change.

2-22. base

2-23. After changing the point of the dart, a new line is drawn from the base of the dart to the new point. This becomes the new stitching line. The new stitching line is a straight line from the ___(a)___ to the ___(b)___ of the dart.

2-23. EO (a) base
(b) point

2-24. How does one know when a dart needs to be moved?

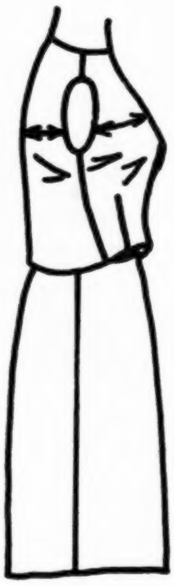
____

2-24. a dart needs to be moved when it does not point to the fullest part of the body bulge

---

2-25. Diagonal wrinkles indicate that a garment does not set smoothly over a body bulge because of improper ease. To determine which body bulge is creating the problem, trace the wrinkle to its point of origin. Which body bulge is causing the wrinkle in this blouse?

____

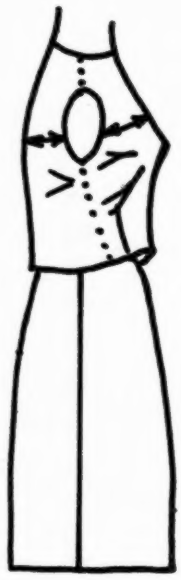


2-25. bust

2-26. To eliminate a diagonal wrinkle, both length and width have to be provided. In order to fit a garment properly that has improper ease over a body bulge, both ____(a)____ and ____(b)____ must be added.

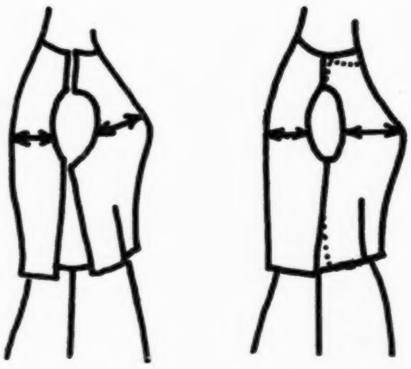
2-26. EO (a) length
(b) width

2-27. If there are no seams that come together at the point of the bulge, length and width must be provided by the seams nearest the body bulge. In the garment illustrated, length could be provided by the __(a)__ seam and width by the __(b)__ seam.



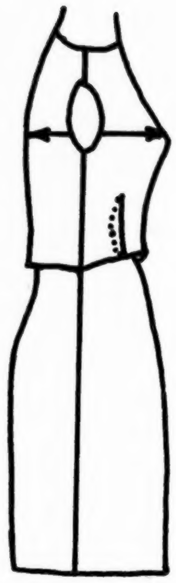
2-27. (a) shoulder
(b) underarm

2-28. When the necessary length and width have been provided by ripping the seams and shifting the garment on the figure, the crosswise grain becomes straight. The garment is shifted in order to provide the necessary __(a)__ and __(b)__.



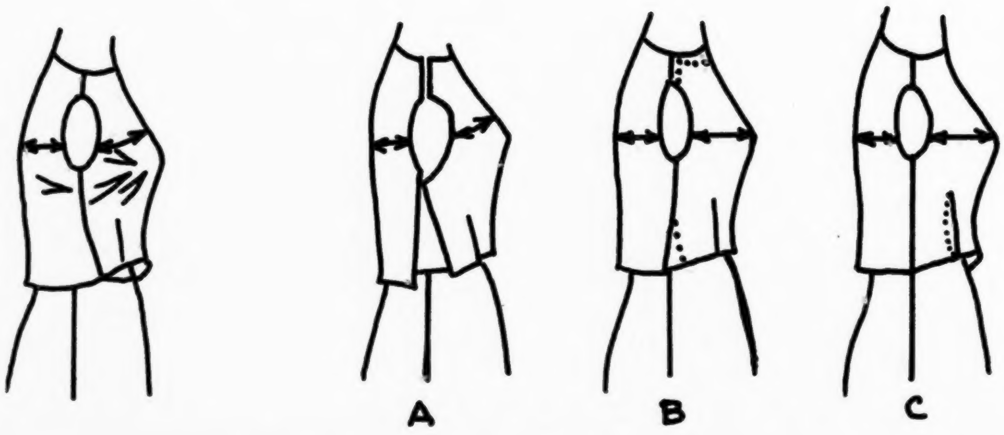
2-28. EO (a) length
(b) width

2-29. Shifting the garment to allow adequate ease at the bustline moves a wider part of the garment to the waistline. The illustration shows that excess ease at the waistline can be removed by ____________.



2-29. adjusting (taking up) the darts

2-30. The illustrations below indicate the problem and the steps in solving the problem of inadequate ease at the bustline. Describe the steps illustrated below:



2-30. (A) rip seams and shift garment
(B) add length and width
(C) adjust excess fullness in darts

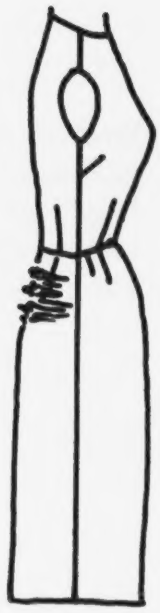
2-31. The flat chested figure creates the problem of removing excess fullness from circumference seams, silhouette seams, and darts. To remove length and width at the bustline, one would adjust the __(a)__ and __(b)__ seams which are silhouette seams, the __(c)__ seam which is a circumference seam, and the __(d)__ darts.

2-31. a & b EO (a) underarm
(b) shoulder
(c) waistline
(d) bust

2-32. Diagonal wrinkles in a garment indicate ________________.

2-32. improper fit due to inadequate ease

2-33. Sometimes horizontal wrinkles occur on the back of the skirt above the hipline. This indicates excess length above the hipline due to a swayback figure. Excess length above the back hipline occurs when a person is__________.



2-33. swayback

2-34. Horizontal wrinkles above the hipline on the back of a skirt occur when a person is swayback. Swayback is indicated by ______________.

2-34. horizontal wrinkles above the hipline on the back of a skirt

---

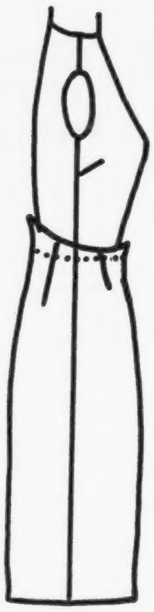
2-35. Moving the back of the skirt up on the figure removes the horizontal wrinkles on the back of the skirt above the hipline that are created because of excess length due to swayback. In order to correctly fit a skirt on a person that is swayback, it is necessary to ________________.

2-35. move the back of the skirt up on the figure

2-36. After lifting the back of the skirt, what must be done in order for the skirt to fit correctly at the waistline? Refer to illustration.

(a) ____________

(b) ____________



2-36. EO (a) adjust darts

(b) take a deeper (larger) waistline seam in the back

2-37. Horizontal wrinkles at the back of a skirt are created by excess __(a)__ due to a figure that is __(b)__.

2-37. (a) length
(b) swayback

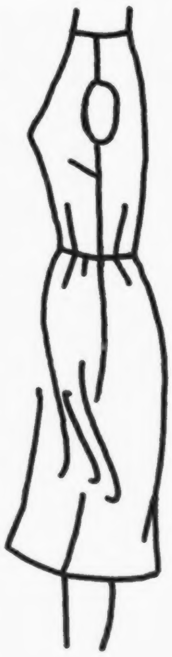
2-38. A lengthwise seam that curves or slants indicates improper fitting over a body bulge or hollow. A fitting problem over a body bulge is indicated by ________________.

2-38. a curved or slanting lengthwise seam

2-39. Let's review!
A lengthwise silhouette seam should be ________________ to the floor.

2-39. perpendicular or at right angles

2-40. When a lengthwise seam slants or curves, diagonal wrinkles which point to the prominent body bulge are also present. Diagonal wrinkles in this garment indicate the problem area to be a prominent __________.

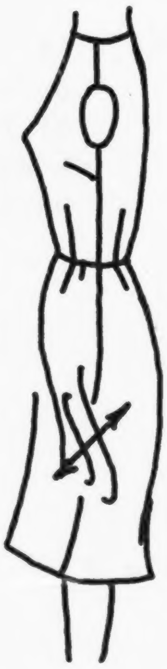


2-40. abdomen (stomach)

2-41. To correct the problem created by a prominent bulge, the panel of the garment which is opposite the body bulge would be lifted. If a prominent bulge is the problem, the ________ of the garment would be lifted.

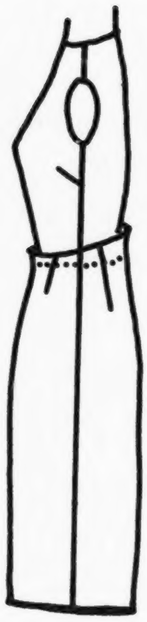
2-41. opposite panel

2-42. The amount to lift the back panel can be determined by smoothing the skirt at right angles to the wrinkles. In order to lift the skirt in the back, it should be smoothed at ____(a)____ to the ____(b)____.



2-42. (a) right angles
(b) wrinkles

2-43. The result of lifting the skirt in the back is that a wider part of the garment is moved up over the back waistline. This makes the skirt too big in the waist. In order for the skirt to fit at the waistline, it would be necessary to ___________.



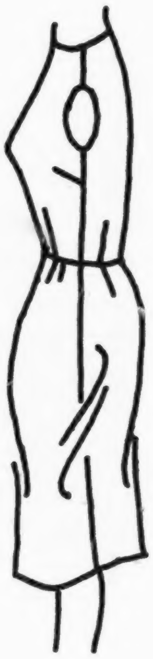
2-43. adjust the darts and seams

2-44. If the bulge is very prominent, another technique can be used to correct the fitting problem. Lift the part of the garment that is over the prominent body bulge. A wider part of the garment is brought over the wider part of the body by ____________________.

2-44. lifting the part of the garment over the bulge

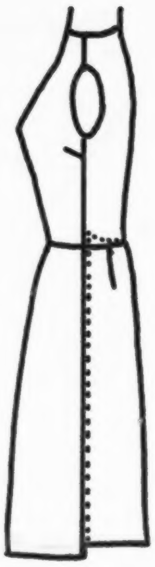
2-45. This drawing shows improper fit due to a prominent derriere or back hip. What indicates that a prominent derrieré is the problem?

(a) ______________
(b) ______________



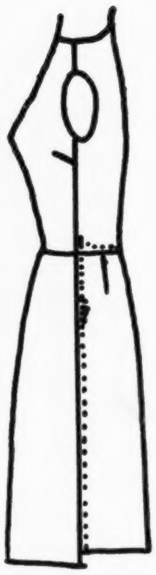
2-45. (a) side seam slanting to back
(b) wrinkles pointing to derrieré

2-46. This fitting problem can be corrected by ripping the side seams and lifting the back panel of the skirt to provide extra width at the hipline. Lifting the back panel provides __________ __________________.



2-46. more width at the back hipline

2-47. After lifting the skirt to provide the necessary width at the hipline, the garment must then be adjusted to provide length in the panel over the bulge. Length is provided by easing 1/2 inch to 1 inch of length into the side seam at the hipline. Besides providing width, one should also ease in _______ over the body bulge.



2-47. 1/2 inch to 1 inch of length

2-48. Improper fitting over a body bulge is indicated by:

(a) ____________
(b) ____________

2-48. EO (a) slanting or curved lengthwise seam
(b) diagonal wrinkles pointing to the bulge

2-49. Two methods that can be used to provide adequate ease over a prominent body bulge, such as a prominent abdomen or derrieré are:

(a) ______________
(b) ______________

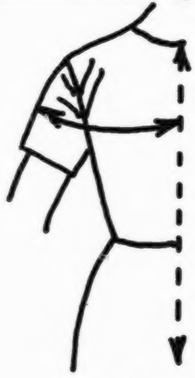
2-49. EO (a) lifting the panel opposite the body bulge
(b) lifting the panel over the body bulge

2-50. On a garment that fits properly, the crosswise grain extends straight across the body. When the crosswise grain extends straight across the body, it is balanced. A garment that fits properly has a balanced crosswise grain which means that the grain ______________________________.

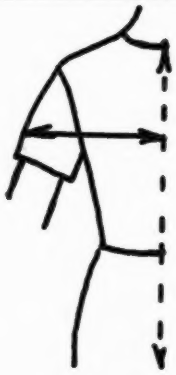
2-50. extends straight across the body

2-51. A crosswise grain that slopes instead of being straight is said to be unbalanced. Indicate whether the grain is balanced or unbalanced in the illustrations below:

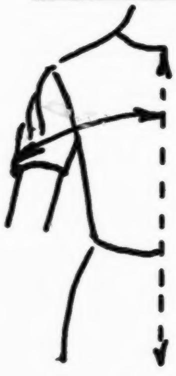
A______________ B______________ C______________



A



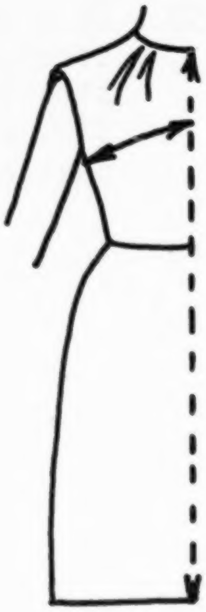
B



C

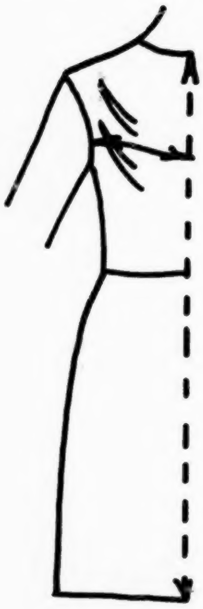
2-51. A is unbalanced
B is balanced
C is unbalanced

2-52. Crosswise grain which is unbalanced can be corrected by taking a deeper seam above the sagging part to lift the grain. The crosswise grain of this blouse sags because of sloping shoulders. The problem could be corrected by taking a deeper ______ seam.



2-52. shoulder

2-53. The crosswise grain which rises on the chest at the armhole can be corrected by letting out the seam above the rising part. The illustration shows unbalanced grain due to square shoulders. This problem could be eliminated by ______________.



2-53. letting out the shoulder seam

2-54. Describe a balanced crosswise grain. ____________________
____

2-54. extends straight across the body without sagging or rising

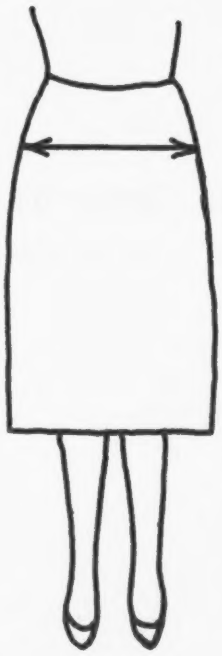
---

2-55. If the crosswise grain sags, the seam above it should be (a). If the crosswise grain rises, the seam above it should be (b).

2-55. (a) taken up
(b) let out

2-56. A balanced skirt hangs the same distance from the legs left to right and front to back. The crosswise grain is straight at the hipline on a skirt that is balanced. This skirt is balanced because:

(a)____________
(b)____________

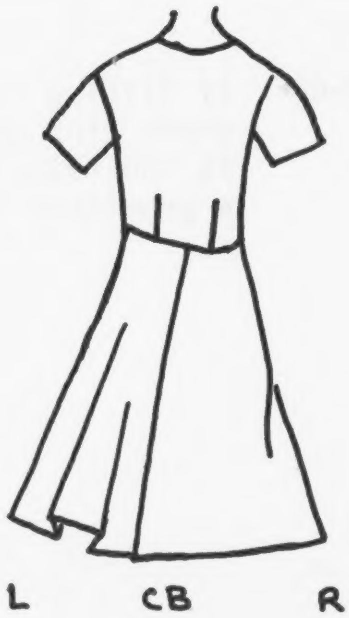


2-56. EO (a) hangs the same distance from the legs left to right
(b) crosswise grain is balanced (straight) at hipline

2-57. When the crosswise grain on a skirt is unbalanced, the skirt will not be balanced on the figure. If the grain rises on one hip because of a larger or higher hip, the skirt is said to be ____________.

2-57. unbalanced

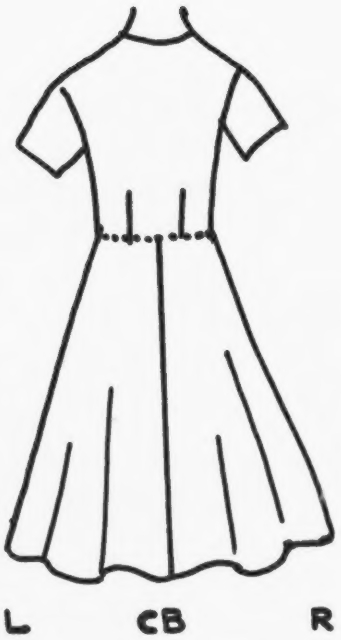
2-58. In order to correctly balance a garment on the figure, the sagging part of the garment should be lifted by taking a deeper seam above the part that sags. The skirt illustrated sags on the right causing it to be unbalanced. What could be done to make the garment balanced? ______________
____



2-58. lift the skirt and take a deeper seam on the right at the waistline

---

2-59. This skirt has been lifted on the right and a deeper seam taken at the waistline. Now it is _________.



2-59. balanced

2-60. If lifting the garment at the point where the crosswise grain dips does not balance the garment, a bulge problem is indicated. In order to fit a garment correctly over a prominent bulge, the whole skirt panel must be _________.

2-60. lifted or raised

2-61. The five clues to a good fit include ease, line, grain, set, and balance. A properly fitted garment:

(a) is on-________
(b) has a smooth ________
(c) is ________ on the body
(d) has adequate ________ which is properly distributed
(e) has ______ that follow the lines of the body

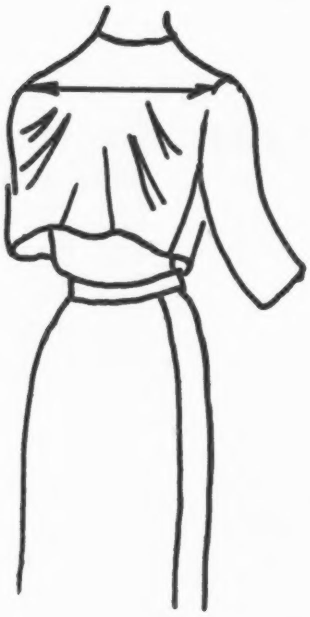
2-61. (a) grain
(b) set
(c) balanced
(d) ease
(e) lines

2-62. Because the five clues to a properly fitted garment are interrelated, each is dependent on the other. Therefore, if a garment is off-grain, it does not have:

(a) ________
(b) ________
(c) ________
(d) ________

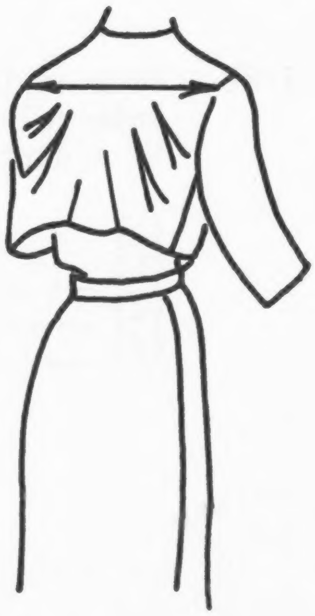
2-62. AO (a) smooth set
(b) balance
(c) lines that follow the lines of the body
(d) proper ease distribution

2-63. Is the jacket illustrated properly fitted? ___(a)___ Give four reasons for your answer.
(b)__________
(c)__________
(d)__________
(e)__________



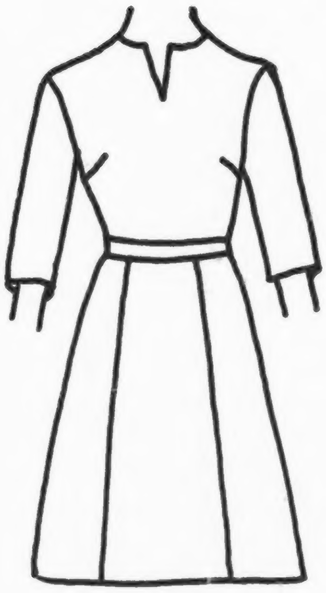
2-63. (a) no
AO (b) crosswise grain not balanced
(c) lengthwise (underarm) seam slanting
(d) diagonal wrinkles (improper set)
(e) not balanced

2-64. The diagonal wrinkles on this jacket indicate that it does not fit because of __________.



2-64. inadequate ease over the shoulder blades

2-65. The goal for fitting is to obtain a smooth set. Is this garment fitted properly? ____(a)____ How do you know?
____(b)____



2-65. (a) yes
(b) it is free of wrinkles (smooth set)

Home Economics
Instructional Materials Center
Lubbock, Texas

UNIT III-1

SELECTION, USE, AND CARE OF EQUIPMENT

SUBJECT: Selection of Sewing Tools and Equipment

TASK: Selects appropriate tools and equipment for each task

OBJECTIVES: Be able to
(1) list essential sewing tools
(2) describe their major function
(3) describe features to consider when selecting tools and equipment
(4) select the most efficient tool or piece of equipment for the job to be performed

Have you ever thought of yourself as an artist when you sew? Did you realize that the tools an artist uses play an important role in the quality of the finished product? Good tools and equipment are as necessary in sewing as in any other creative activity. A knowledge of the right piece of equipment for a specific task will not only reduce time spent on the task, but also improve the quality of the work done.

NEEDLES

REFERENCE: Pollard, Belle. Experiences With Clothing. Boston, Massachusetts: Ginn and Company. 1961, pp. 32-34.

Since there is such a wide variety of sizes and types of needles, you may wonder how to choose the right needles for the job. In general, sharps in sizes 7-10 are the most useful. Four additional suggestions to help in choosing the right needles for the weight of the fabric and kind of stitch are:

1. Use long needles for long stitches.
2. Use short needles for short stitches.
3. Use needles of small sizes for lightweight fabrics.
4. Use needles of large sizes for heavy fabrics.

Care of Needles

1. Leave needles in the package until you are ready to use them to prevent rusting.

2. Polish needles occasionally by pushing them through emory bags to

smooth away rusty or sticky spots. (DO NOT LEAVE NEEDLES IN EMORY BAG OR THEY WILL RUST!)

QUESTIONS:

1. When all the needles in a package are the same size, the package is called a(n) ____________ package.

2. a. Which needles would be the larger--a size 3 or size 5?
   b. What is the rule to help you remember the relationship between the number of a needle and its size?

3. What is the main difference between sharps and crewel needles?

4. What kind(s) of needle(s) is/are best to use for (a) fine hand stitching and (b) general sewing?

5. What is the main advantage of the self-threading needle?

6. What are three things to consider when selecting a needle for a particular sewing task?

7. Mary is making a pair of denim shorts. Would a size 5 or size 8 needle be best for hemming them? Why?

8. Joan is basting the sleeve in a cotton blouse. Should she use a size 7 or size 10 needle? Why?

9. Would a small or large needle be best for voile, dimity, or other lightweight fabrics?

THREAD

REFERENCE: Pollard, Belle. Experiences With Clothing. Boston, Massachusetts: Ginn and Company. 1961. Chart on p. 34.

A variety of types of threads are on the market today. Each type has its special characteristics and uses. To make a wise selection, one should consider the color, size, fiber, and number of yards to the spool.

Thread is made from different fibers and in different weights or sizes suitable for various sewing tasks. When selecting the kind of thread (cotton, silk, or synthetic) to use with a particular garment, it is wise to choose thread with the same physical properties as the fabric in the garment. In other words, the thread should react to washing, heat, chemicals, drycleaning, stretch, and stain in the same way the fabric does. One way to be sure you have chosen correctly is to use thread of the same origin--animal, vegetable, or synthetic--as the fabric. Then the thread will react to cleaning and wear as the fabric in the garment does.

A guide to follow when selecting the color of thread to use is to choose thread one shade darker than the fabric because thread appears lighter after stitching. When stitching on a plaid fabric, choose thread that is the same color as the predominant color in the plaid or use one color on the bobbin and another on top.

A factor to consider when selecting thread, in addition to color, is the size of the thread. The size or weight of the thread should correspond to the weight of the fabric. Fine thread is used with sheer fabrics and heavier thread with heavy fabrics.

The size or weight of thread is indicated by the number on the spool. The rule for thread size is: the lower the number, the coarser (or heavier) the thread; the higher the number, the finer the thread. For example, size 30 thread would be much heavier than size 60 thread and would be used on heavy fabrics, while the size 60 thread would be used on lightweight fabrics.

Most thread is made from cotton and is suitable for use with many different kinds of fabric. Cotton thread comes in a wide range of sizes from number 8, which is very heavy, to numbers 100 and 150, which are very fine. Numbers 40, 60, and 80 are suitable for most lightweight and medium weight fabrics.

Some cotton threads are mercerized. Mercerization gives thread greater strength, a smoother surface, and a slightly shinier appearance than it would have untreated. Mercerized thread is available in a wide range of colors and in two sizes, regular (50 or A) and heavy duty (40). In some establishments, cotton mercerized thread is waxed for additional strength when it is to be used for sewing on buttons.

Silk thread is stronger than cotton thread, but it is more expensive and is not as generally available in retail stores. Hanks of silk thread in all colors, however, may be purchased commercially. Silk thread is often recommended for use with wool or silk fabrics because it reacts as these fabrics do. It is a good choice for handstitching and basting fine fabrics because it slips in and out of the fabric easily and can be pulled out without marring the fabric. It may also be used for basting pleats because it does not leave marks when the pleats are pressed.

Silk thread comes in two sizes--A for light and medium weight fabrics and D, which is commonly called buttonhole twist. The buttonhole twist may be used for decorative stitches, handworked buttonholes, loops, thread carriers, sewing on buttons, and as the bobbin thread when gathering large sections of fabric. Since it is stronger than cotton thread and slips easily through the fabric, it makes gathering an easier task. Silk thread may be given additional strength by running it through a beeswax holder. This also helps to keep the thread from knotting.

Because nylon thread is elastic and very strong, it will withstand heavy wear. It is a good choice for synthetic fabrics, but it should not be used on cottons and linens which are washed and ironed at high temperatures. The textured nylon thread called Taslan, however, is recommended for stitching all wash-and-wear fabrics to prevent puckering of seams. It may be used also for hemming and handstitching when the rest of the garment is stitched with mercerized thread. Nylon thread usually requires a loose setting of the tension on the sewing machine because of its high elasticity. A somewhat slower sewing machine speed also seems to give better results than high speeds. Nylon thread is available in size A which is similar to the size A silk thread.

Dacron thread is similar to nylon thread in its strength, but it is less elastic than the nylon thread. This makes Dacron thread easier to use. It does melt, however, at high temperatures as does nylon thread.

Some hints for making needle threading as easy and fast as possible are:

1. Use scissors to cut thread from spool instead of breaking or biting it.
2. Cut thread on a slant.
3. Hold needle against a white background so the eye of the needle can be seen easily.
4. Brace one hand against the other during threading to steady the needle.

Threads that knot or tangle during hand sewing are a nuisance and slow down your work. Using a single strand of thread and one that is no longer than 20 inches in length are two ways to avoid tangles. A third way is to thread the needle with the end of the thread that was cut from the spool and then knot the same end.

QUESTIONS:

1. a. The rule for thread size is: the lower the number, the ________ the thread; the higher the number, the ________ the thread.
   b. Which thread would be fine--size 40 or 60?
   c. If you needed a heavy-duty thread, would you use size 30 or 70?
   d. What size thread would be best for a medium-weight fabric--30, 50, or 80?

2. What is the rule for selecting thread that will match the fabric?

3. What color thread should be used for multi-color plaids or prints?

4. Give three hints to make threading a needle easier.

5. Betty's thread keeps tangling and breaking as she is altering the hem in a skirt. What three suggestions could you give her to prevent this?

6. Why are cotton threads mercerized?

7. Which kind of thread is available in a wider range of sizes, cotton or mercerized?

8. If you were altering a dress from a wash-and-wear fabric, what kind of thread would you use? Why?

9. Mary used nylon thread to alter a pair of sailcloth shorts for a customer. Was this a good choice? Why or why not?

10. For what fabrics is silk thread recommended?

11. Jane is using nylon thread and the machine stitching looks strange. What has she probably forgotten to do?

12. What type of wax is used on cotton and silk thread to give additional strength?

13. For what purpose is waxed cotton thread recommended?

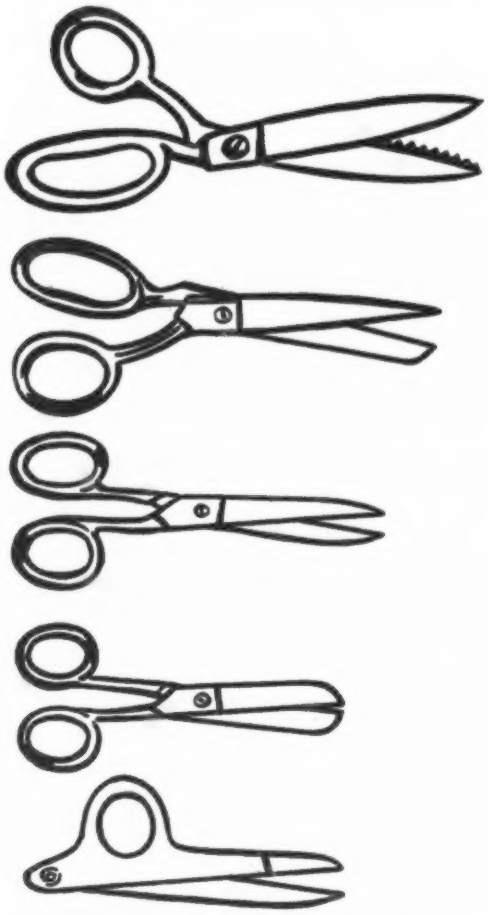
SHEARS AND SCISSORS

Do you know the two differences between scissors and shears? They differ in the length of the blades and the shape of the handle. Shears have one handle larger than the other while scissor handles are smaller and the same size. Shears are, therefore, more comfortable to hold while cutting two thicknesses of fabric. Blades of shears vary from 5 to 12 inches, the most common length being 7 to 8 inches. Scissors are less than six inches long. Bent-handled shears will rest flat on the table while cutting and give a more accurate cutting line than straight-handled shears. If you are left-handed, be sure to use left-handed shears.

When selecting shears, look for those made of high-quality steel which will hold a good cutting edge. Test the shears on a scrap of fabric to see that the blades move easily and cut the entire length and that the points come together. Blades joined by a screw, rather than a rivet, can be tightened and loosened when necessary.

A pair of good shears will be one of the most expensive items on your list of sewing tools, but they can be used for years if they are cared for properly. Use them only for sewing tasks. Cutting paper or using them for other household tasks will dull the blades. Handle them carefully--being careful not to drop them. Keep them dry and occasionally put a drop of oil at the screw. When they become dull, it may be necessary to have a professional sharpen them. Always be sure to keep them sharp for smooth and accurate cutting.

Each tool for cutting has a specific use:



Pinking Shears:	Finish seams that ravel very little. DO NOT USE THEM TO CUT OUT THE GARMENT because they will not give an accurately cut edge for stitching seams.
Shears:	Cut out the garment.
Scissors:	Use at the sewing machine for cutting threads, trimming seams, and light cutting.
Ripping Scissors:	Rip out stitches with no damage to fabric.
Thread Clips:	Snip thread and make small clips needed for marking or curved seams.

QUESTIONS:

1. What are the two main differences between scissors and shears?
2. What is the advantage of the bent-handled shears over the straight-handled ones?
3. Fill in the blanks with the name of the cutting tool you would use: scissors, shears, pinking shears, and ripping scissors.
    a. Ann is making a dress for a customer and is ready to cut it out. For this task, she will use her___________.
    b. While she is constructing the dress she uses her__________ at the sewing machine to clip threads and trim seams.
    c. When she makes a mistake and has to do some ripping, she finds her ____________ a handy tool.
    d. Since the fabric does not ravel very much, she can finish the seams with her_______________.

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III-1

THIMBLES, TAPE MEASURES, RULERS, PINS, PINCUSHIONS, AND MARKING TOOLS

Thimbles are used to push the needle through the fabric. As skill is developed in using a thimble, hand sewing becomes easier and faster. Thimbles range in size from 6 to 12 and should fit snugly enough to stay on the middle finger. Thimbles made of hard, lightweight metal, such as chrome-plated-brass, nickel-silver, or silver-plate, usually have deep and sharp cut depressions to hold the needle securely in place as it is pushed through the fabric.

Tape measures made of plastic or a firm fabric are recommended because they will not stretch. Paper ones are seldom satisfactory. Metal tips prevent fraying at the end of the tape measure, and heavy finishes on fabric tape measures prevent fraying along the sides. If the numbers on each side start at opposite ends, the tape measure is more convenient to use.

Metal rulers with a marker that slides through the center are called metal or hem gauges. They can be used to measure tucks, hem widths, distance between buttonholes, topstitching lines, and other short measurements. Transparent rulers can also be used for the same purposes. Gauges can be made from pieces of cardboard with a notch cut at the width needed.

Dressmaker pins, sizes 14-16-17, are used on most fabrics. Silk pins, also in sizes 14-16-17, but finer and smaller, are recommended for use with closely woven or fine fabrics. It is especially important that the pins are sharp and rustproof so there will be no danger of leaving marks in the fabric.

Pin cushions help to keep needles and pins handy while working. Wrist pin cushions or some padding wrapped around the arm of the machine are especially convenient for keeping pins within easy reach.

Tracing wheels are available in needle-point and saw-tooth edges. The sharp needle-point wheels are usually used for marking heavy fabrics and the duller saw-tooth ones for marking most light and medium-weight fabrics. The newest tracing wheel has a smooth edge, which does not cut into the pattern tissue. The wheel rolls along the pattern, marking in the same way the saw-tooth edge wheels do. Tracing wheels with shaped handles and a slightly bent handle are the most convenient to hold and use. A ruler should be used to keep lines straight when transferring markings with a tracing wheel.

The dressmaker's carbon paper which is used with tracing wheels comes in many colors. A guide to follow when selecting the color to use is to choose a color which will show on the wrong side of the fabric, but will not show through on the right side. Always place the carbon (shiny) side of the paper against the wrong side of the fabric (the inside of the finished garment). Since these markings, with the exception of white, cannot be removed from the fabric, always be sure to make the markings on the wrong side of the fabric.

Tailor's chalk is used for markings which will be removed later. It rubs off quite easily when the marking is no longer needed. It is available in four colors--white, black, rose, and blue. The white and blue are the safest to use on light colored fabrics because they are less likely to stain the fabric. Chalk pencils are also available and give a thinner, more accurate mark and are easy to handle. A waxed chalk may be used on wool. It should not, however, be used on other fabrics because it leaves a greasy mark after pressing.

In summary, the chart below divides the sewing tools which may be used in altering into those items which are essential and those which are helpful. Check your present equipment against the list of essential items:

ESSENTIAL ITEMS

1. Assorted needles
2. Assorted colors of thread
3. Black and white thread
4. Scissors
5. Shears
6. Thimble
7. Tape measure
8. 6" ruler or hem gauge
9. Tailor's chalk
10. Dressmaker pins
11. Pincushion
12. Yardstick or hem marker
13. Beeswax

HELPFUL ITEMS

1. Pinking shears
2. Ripping scissors
3. Thread clips
4. Needle threader
5. Seam ripper
6. 12" transparent ruler
7. Chalk pencil
8. Buttonhole scissors
9. Plain razor
10. Fur razor
11. Pocket knife
12. Curve stick

QUESTIONS:

1. Why is it important that a thimble have well-defined depressions?

2. What would be the advantage of a tape measure numbered on both sides but from opposite ends?

3. The metal tips on the end of a tape measure would prevent the ends of the tape measure from_____________.

4. What size and type of pins are recommended for fine fabrics?

5. Why is it important that pins be rustproof and smooth?

6. The waxy side of the dressmaker's carbon paper should always be placed against the (wrong, right)_____________side of the fabric.

7. What can be used with a tracing wheel to help mark a straight line for sewing?

8. Waxy types of tailor's chalk should be used only on ______ fabrics.

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SEWING MACHINES

There are several types of sewing machines which may be used in an alteration department. The most common ones are the household sewing machine or lockstitch power machine. These are used for stitching straight seams.

Occasionally a blindstitch machine may be available. It can be used for:

1. seams in knitted garments.
2. hems in dresses and skirts either with or without seam tape.
3. felling trouser and slack bottoms.
4. padding lapels and collars and felling edge tape.
5. felling coat hems and linings of open-bottom coats.

When used properly, the stitches from a blindstitch machine do not show on the right side of the fabric.

The blindstitch machine differs from the lockstitch machine in that it has only one thread and a curved needle.

The needle goes through the material as shown in Figure 1. Note that it goes only partly through the fabric to which the hem is being attached. Since the thickness of fabrics varies, the machine must be adjusted for fabrics of different weights. This adjustment is made by changing the position of the ridge over which the fabric passes.

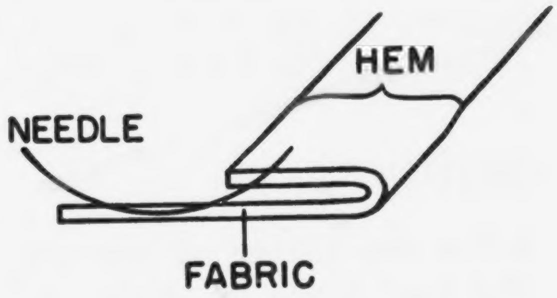

Figure 1.

Figure 2 shows what happens when the ridge is set too low. The needle does not catch the material and the hem is not sewn down. In Figure 3, the ridge is set too high and the needle goes through the fabric, allowing the stitches to show on the right side.

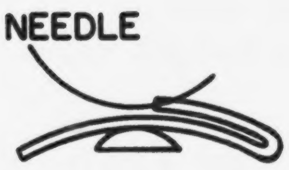

Figure 2.

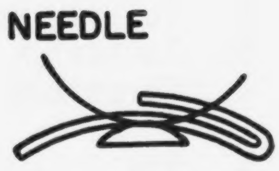

Figure 3.

It is important not only that the machine be adjusted properly for different weights of fabric, but also that the material be accurately fed into the machine. An inaccuracy even as small as 1/16 inch may mean that the edge of the hem is missed and the the garment is not hemmed.

Figure 4 shows the fabric too far to the right with the result that the hem is not caught. In Figure 5, the hem is caught in the center instead of at the edge because the fabric is being fed too far to the left.

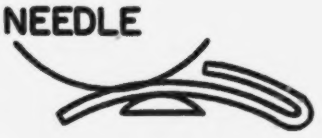

Figure 4.

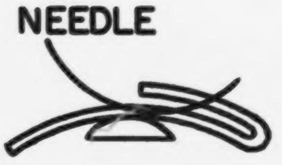

Figure 5.

The number of stitches per inch can also be changed according to the fabric being hemmed. In general, stitches on heavier fabrics are farther apart than on lightweight fabrics.

The serger is a fourth type of machine that may be used for trimming and seaming trousers of all weights and kinds of fabrics. The serger trims the edges of the seam and then stitches the fabric together. At the same time, the machine finishes the edges of the seam with a cablestitch. It may use from two to six threads to make the seam, depending on the type of seam to be made. Because threading the serger is a time-consuming process, tweezers and threading wires are usually necessary aids. The serging machine is not difficult to operate, but it does require a skilled operator because of its high speed.

QUESTIONS:

Write the letter of the type of machine which would be used for each of the four types of tasks in questions 1-4.

TASKS

1. To stitch seams in knitted garments
2. To trim and seam trousers
3. To stitch only straight seams
4. To stitch hems

MACHINE

A. Lockstitch power machines
B. Serger
C. Blindstitch machine

5. How is a blindstitch machine adjusted for fabrics of different weights?

6. Sue has been using the blindstitch machine and noticed that the stitches were showing through on the right side of the coat she has been hemming. What does she need to do to prevent this?

7. Jane discovered that the stitches she was making with the blindstitch machine were not catching the hem of the skirt which she was altering. What would cause this to happen?

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UNIT III-2

SELECTION, USE, AND CARE OF EQUIPMENT

SUBJECT: Care of Equipment

TASK: Cares for equipment

OBJECTIVES: Be able to (1) describe practices to follow in maintaining sewing machines
(2) recognize causes for minor sewing machine difficulties
(3) evaluate own habits when using the sewing machine

REFERENCE: Pollard, Belle. Experiences With Clothing. Boston, Massachusetts: Ginn and Company. 1961, pp. 44-45 and chart on p. 50.

Proper use and care of the equipment with which you work is necessary to keep it in good working condition. It is, therefore, essential that the clothing assistant learn how to use sewing machines properly so as to be able to work efficiently and avoid accidents or damage to the equipment.

Efficient use of a sewing machine requires a knowledge of what causes certain kinds of difficulties when sewing. Although major repairs can be made only by qualified repairmen, certain minor adjustments can be made by the person operating the machine. Reasons for some of the more common sewing machine difficulties, such as broken needles, broken needle or bobbin threads, skipped stitches, and puckered seams are given below.

PUCKERED SEAMS:	Stitches too long for the fabric Tension too tight Dull needle
NEEDLE BREAKS:	Incorrect size needle Bent needle Loose presser foot or attachment Pulling on fabric while stitching Sewing through too heavy a fabric with too small a needle
BOBBIN THREAD BREAKS:	Bobbin tension too tight Bobbin case threaded incorrectly

NEEDLE THREAD BREAKS:	Upper part of machine threaded incorrectly Upper tension too tight Threads not pulled back when stitching begins Incorrect placement of needle in machine--inserted backwards or not high enough Thread too heavy for needle size Blunt or bent needle
SKIPPED STITCHES:	Needle placed in machine backwards or not inserted all the way into needle bar Blunt needle Needle threaded incorrectly--it should be threaded from side of last thread guide Needle too short

Certain practices will help prevent difficulties in using the machine and also prolong the life of the machine. Can you answer "yes" to each of the following questions? If not, start forming habits that will enable you to answer "yes."

1. Do I always use the balance wheel to begin and end a line of stitching?

2. Do I stop the machine as soon as I come to the end of a line of stitching so I will not run the machine without fabric between the feed dog and presser foot?

3. Am I careful not to run the machine when it is threaded unless there is fabric under the presser foot?

4. Do I remember to keep the threads pulled to the back of the presser foot when I begin a line of stitching?

5. Do I check to see that the thread take-up is always in the upper position before I pull the fabric from under the presser foot?

For further information on the care of sewing machine parts, refer to Opportunities in Clothing, pages 235-246, or Experiences with Clothing, pages 46-51. (McDermott, Irene and Norris, J. L. Opportunities in Clothing. Chicago, Illinois: Charles A. Bennett Company, Inc. 1968; Pollard, Belle. Experiences with Clothing. Boston, Massachusetts: Ginn and Company. 1961.)

QUESTIONS:

1. Jane is altering a terry cloth robe for a customer. This fabric leaves a great deal of lint. Jane often forgets to cover the machine when it is not in use, and she is careless about cutting threads and leaving them on the machine. She is always in a hurry and has not cleaned the machine for several months. What effects may this kind of treatment eventually have on the machine?
   a.
   b.
   c.

2. While Jane is working in an alteration department, what are two things that she could do to help keep the sewing machines in good working order?

3. Describe the procedure to follow in cleaning the moving parts of the machine.

4. How much oil should be applied at each oiling point?

5. Where can you find directions for oiling the specific model of machine you are using?

6. Why is it recommended that you stitch on scrap fabric after oiling the machine?

In Questions 7-11, match the sewing machine difficulty with the possible causes. There is more than one cause for each difficulty.

DIFFICULTY

7. Needle breaks
8. Needle thread breaks
9. Bobbin thread breaks
10. Skipped stitches
11. Puckered seams

CAUSES

a. Tension too tight
b. Needle in backwards
c. Presser foot loose
d. Improper threading of upper part of machine
e. Stitch too long for fabric
f. Pulling fabric when stitching
g. Upper tension too tight
h. Thread not pulled back when beginning the stitch
i. Bobbin tension too tight
j. Blunt needle
k. Improper threading of bobbin case
l. Needle threaded incorrectly

UNIT III-3

SELECTION, USE, AND CARE OF EQUIPMENT

SUBJECT: Efficient and Safe Use of Equipment

TASK: Uses equipment efficiently and safely

OBJECTIVES: Be able to (1) analyze work center at training station and suggest changes that would increase efficiency and decrease fatigue
(2) evaluate behavior in terms of safety precautions to use on the job

THE WORKROOM

A pleasant place to work where your sewing tools can be arranged in an organized manner is almost as important as the right equipment. All of your equipment should be kept together and close at hand.

Organization and planning are the keys to good results in a limited space. In an alteration department, a pegboard next to the sewing machine might be one way to keep all necessary equipment both close at hand and in an orderly fashion. The work area around the sewing machine needs to be clear and, yet, sewing supplies need to be close at hand for you to be able to work efficiently. An easy way to keep pins readily available is to use a wrist pincushion. Another possibility would be to stick pins and needles in some padding which is wrapped around the arm of the machine. Wall hanging spoolholders (a board with long nails driven into it) may be used to keep thread out of the way and yet conveniently within reach and organized by color.

The efficiency of the alteration department will be improved by separating garments on racks according to (1) the alterations or repairs needed or (2) the color of thread needed to make the alteration. Garments may also be grouped according to promised delivery date. Completed garments should be separated from those which are to be altered or repaired. Locating the rack of completed alterations near the pressing area will save unnecessary steps.

Start now to plan a place to keep each piece of equipment and then keep it in its place when it is not in use. Time spent hunting for equipment is wasted time. An efficient work center is an important factor in speed of production.

Good posture is another factor which contributes to efficiency. Poor posture causes fatigue, decreases efficiency, and increases the possibility of accidents. Good posture includes sitting:

1. back on the seat of the chair with your back against the back of the chair.
2. in an erect position with your back straight and head up--don't stoop or tilt the chair.
3. close enough to the machine that you can comfortably place fabric in position under the presser foot without slumping.
4. directly in front of the machine so the machine needle is in line with the center of your body.

When it is necessary to bend forward to get closer to the work, lean forward from the hips or bend the neck slightly. Try to avoid allowing the back to curve, the shoulders to slump, or the head to hang above the machine.

One of the advantages of maintaining good posture is that it enables you to see the needle and both sides of the presser foot which helps in making straight lines of stitching. It also puts your hands in position for most effective use when manipulating the machine and fabric.

Although there may often be no choice as to where the sewing machine is placed, it is desirable, when possible, to place it so the source of light comes from the left. Light should fall on the work without casting a shadow. You should not face the light when sewing.

ASSIGNMENTS:

I. Analyze the work area where you are employed and see if there is anything you can do to improve it in terms of reorganizing your supplies or clearing work areas. List at least two things you could do that would increase your efficiency or decrease fatigue.

II. Using the reference, Experiences with Clothing, pages 45-46, make a list of questions on safety precautions to observe when sewing. Then use your check list to rate your behavior. (Pollard, Belle. Experiences with Clothing. Boston, Massachusetts: Ginn and Company. 1961.)

EXAMPLE: Is the machine close to an electrical outlet so the cord is out of the way?

1.	YES	NO
2.		
3.		
4.		
5.		
6.		

UNIT IV-1

GUIDES TO CLOTHING ALTERATIONS

SUBJECT:	Alteration Tags and Markings
TASKS:	Works in an efficient manner Interprets alteration markings on tag or garment
OBJECTIVES:	Be able to (1) determine efficient work management methods in altering and repairing clothing (2) interpret alteration tags and markings (3) describe a procedure for ripping out stitching

In each type of business, skilled employees have developed techniques which enable them to work quickly and efficiently. The information in the next three units presents methods used by employees of various business establishments in which altering and repairing of clothing are done. A knowledge of these methods should provide a basis for understanding the methods used at your particular training station.

Alteration methods vary from one establishment to another. It is important, however, to follow the techniques practiced by the employees with whom you work. Although speed is an essential factor in the job of an alteration assistant, workmanship must also be of high quality. The customer's satisfaction depends upon alterations and repairs which meet his expectations both in quality and delivery time.

Proper arrangement of the workroom equipment and tools and organization of the work to be done will result in greater efficiency and better service to customers. By keeping work surfaces clean and orderly, the alteration process can be completed much faster and chances of damaging or soiling garments will be reduced. Another important point to remember is that one's hands, as well as the work surfaces, must be kept clean when handling a customer's garment.

By scheduling garment alterations carefully, the alteration personnel may have flexibility in meeting promised delivery dates and in maintaining safe and efficient work methods. If several garments require the same type of alteration, one efficient method would be to arrange the garments so that they could be handled at the same time. Each step of the alteration procedure would be completed on each of the garments before proceeding to the next step. For example, the clothing assistant will mark all trousers for cuffing, cut excess material from all trousers, hem all trousers, tack cuffs on all trousers, and press cuffs on all trousers. Thus, time will be saved and the job will be performed more easily and efficiently.

A successful alteration depends on:

1. following instructions on the tag.
2. knowing where to start.
3. knowing when more than one area of the garment will be involved.
4. knowing which alteration to perform first. Example: A neckline that is too loose or too snug should be altered before raising a shoulder line that droops too low. The altered neckline may pull the shoulder line into place.
5. managing the work efficiently.
6. maintaining clean and orderly working surfaces in handling customer garments.
7. using appropriate alteration techniques.
8. achieving customer satisfaction.

ALTERATION TAGS AND MARKINGS

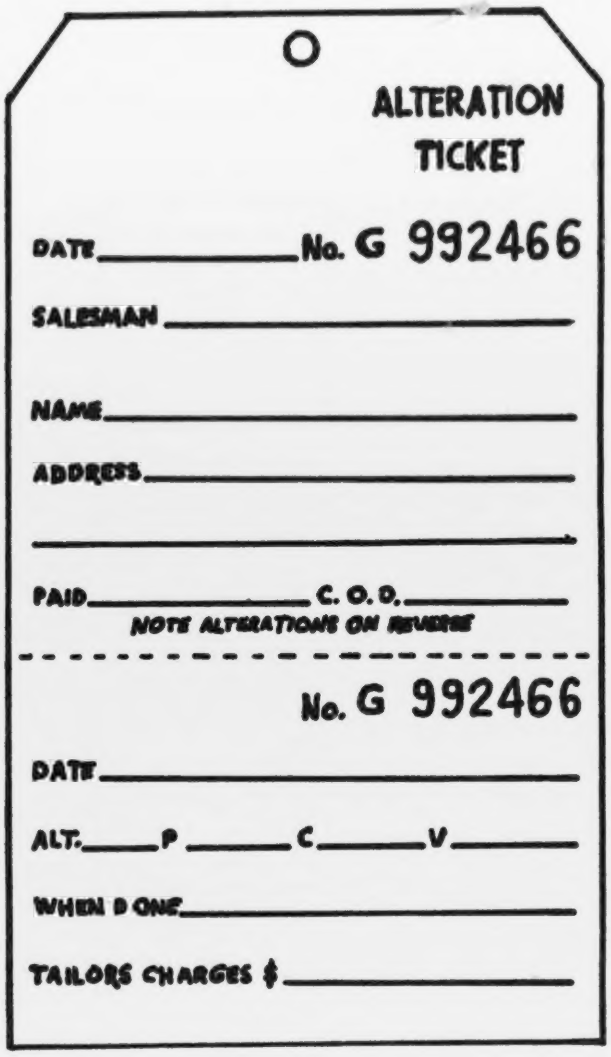
The fitter from the alteration department is called when a garment requires changes in some area to achieve proper fit for the customer. The fitter must have knowledge and experience in alteration procedures to determine what changes are possible. The garment is pinned by the fitter to indicate the type and location of the needed alterations and is tagged for identification of customer, delivery date, and specific alterations needed.

The garment is taken to the alteration department. The person making the alteration reads the tag and interprets the fitter's markings. The alterations are completed by the personnel in the alteration department.

Once each garment is tagged with information indicating the alteration which is to be made, it is extremely important that this information be followed accurately to insure that the correct alteration is made. An accurate alteration will lead to customer satisfaction and help to maintain good customer-employee relations.

The alteration tags and markings serve as the means of communication between the sales department and the alteration department of the retail store and between the customer service and alteration personnel in the dry cleaners. The clothing assistant must know the meaning of all marks and terms on the alteration tags in order to meet customer expectations in alterations.

Two examples of the kinds of tags used to indicate the alterations to be made are shown in Figure 6.



ALTERATION TICKET

DATE ________ No. G 992466

SALESMAN ________

NAME ________

ADDRESS ________

____

PAID ________ C. O. D. ________

NOTE ALTERATIONS ON REVERSE

No. G 992466

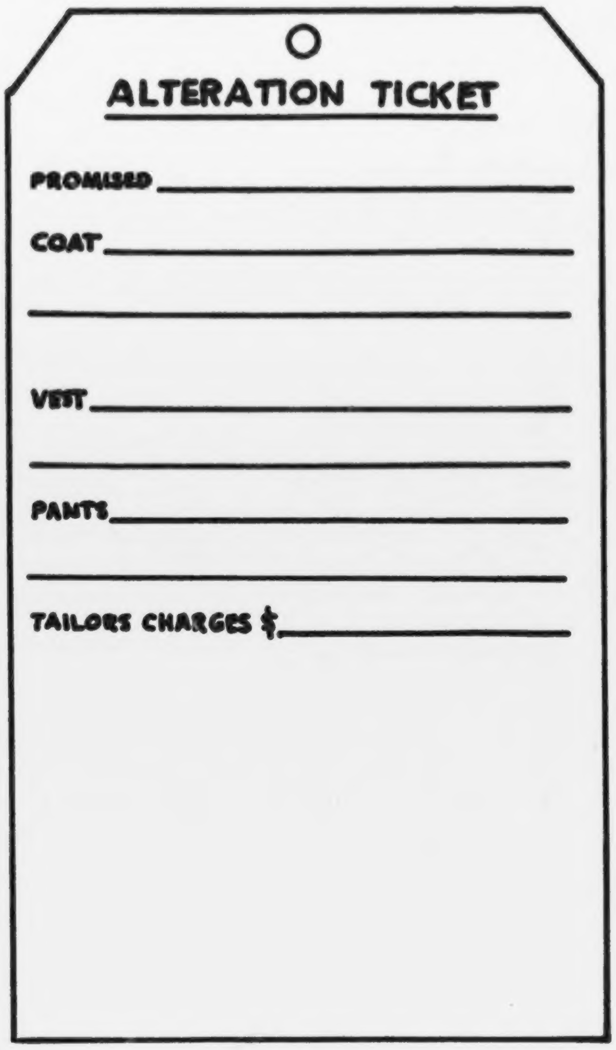
DATE ________

ALT. ____ P ____ C ____ V ____

WHEN DONE ________

TAILORS CHARGES $ ________

FRONT



ALTERATION TICKET

PROMISED ________

COAT ________

____

VEST ________

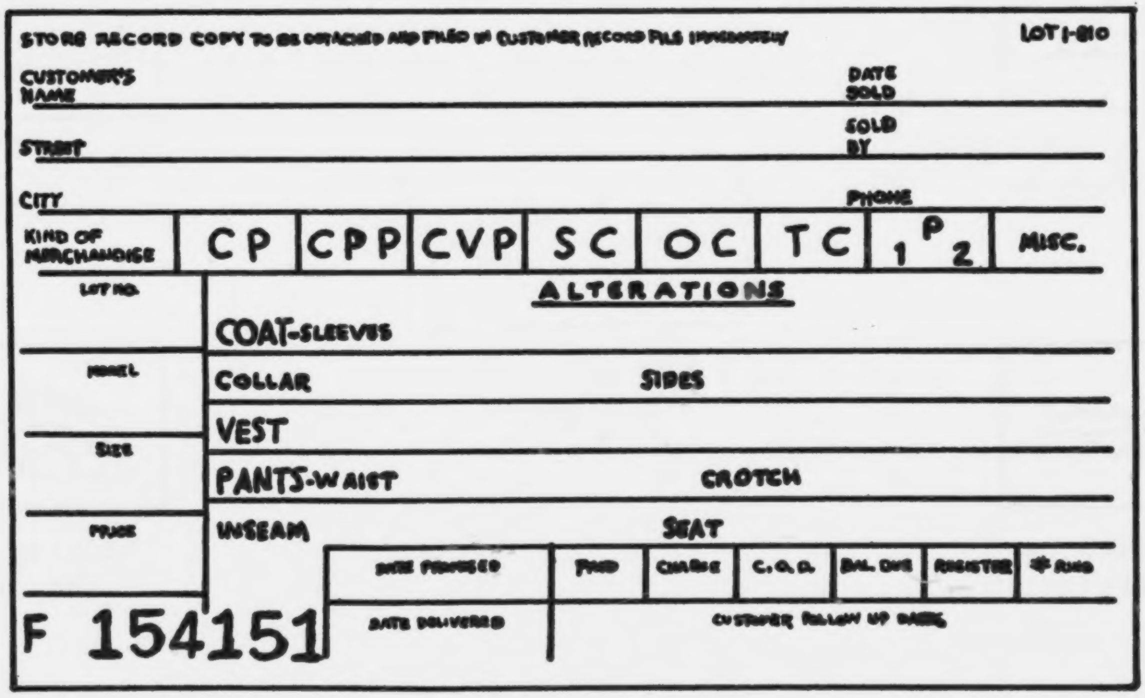
____

PANTS ________

____

TAILORS CHARGES $ ________

BACK



STORE RECORD COPY TO BE DETACHED AND FILED IN CUSTOMER RECORD FILE IMMEDIATELY
LOT 1-810

CUSTOMER'S NAME ________ DATE SOLD ________

STREET ________ SOLD BY ________

CITY ________ PHONE ________

KIND OF MERCHANDISE	CP	CPP	CVP	SC	OC	TC	$_1P_2$	MISC.

LOT NO.

MODEL

SIZE

PRICE

ALTERATIONS

COAT-SLEEVES

COLLAR SIDES

VEST

PANTS-WAIST CROTCH

INSEAM SEAT

DATE PROMISED	PAID	CHARGE	C.O.D.	BAL. DUE	REGISTER	# RING

DATE DELIVERED

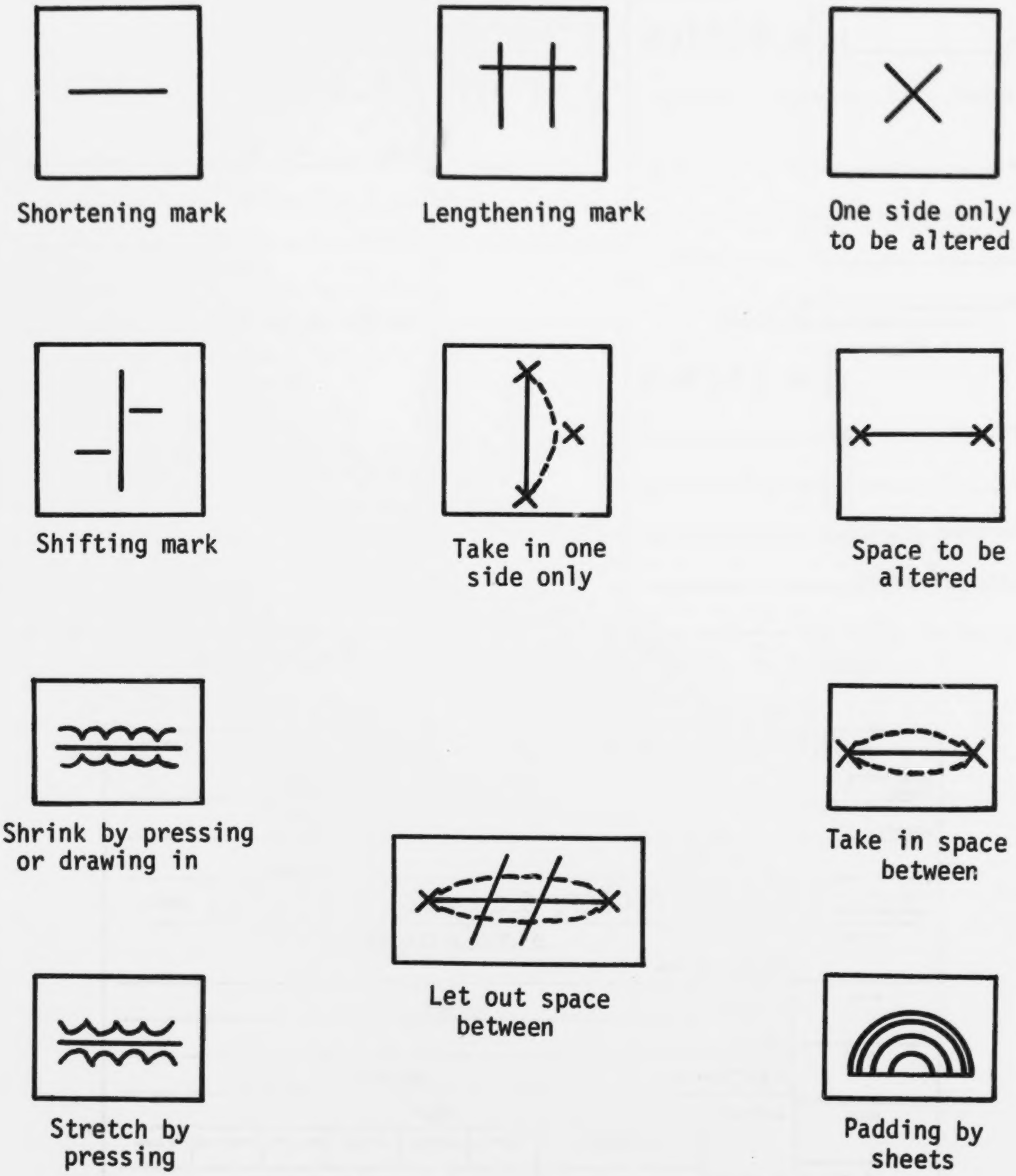
CUSTOMER FOLLOW UP DATE

F 154151

Figure 6.

The information on the tag should be checked with the markings on the garment before any alteration is begun. This is a safeguard against making the wrong alteration. The alterations on some garments are marked with pins. On other garments, the markings are made with chalk. Some of the chalk markings are shown in Figure 7.

ALTERATION SYMBOLS: (Marking with Chalk)



Shortening mark

Lengthening mark

One side only to be altered

Shifting mark

Take in one side only

Space to be altered

Shrink by pressing or drawing in

Take in space between

Let out space between

Stretch by pressing

Padding by sheets

Figure 7.

RIPPING OUT STITCHING

Before any ripping is done, it is essential that the original construction of the garment be studied. This will serve as a guide in reconstructing the garment and will insure that the overall appearance of the garment will not be affected.

One method of removing stitching is to snip the threads every few stitches with scissors. A seam ripper may also be used for this purpose. Be extremely careful not to catch the fabric and damage it. After the stitches have been cut, the fabric can be gently pulled apart. In places where the stitches are very small, such as bound buttonholes, it may be necessary to use a pin or a needle to remove them.

As more skill is developed a razor or razor knife can be used. When handling the razor (or other ripping device), slide the razor along the fabric rather than aiming at the threads. This helps to prevent cutting the fabric. Regardless of the method of ripping used, every effort must be made to avoid accidental cutting of the fabric.

QUESTIONS:

1. What general information is included on alteration tags?
2. What is the first thing to do when beginning an alteration?
3. Why is it important to know the techniques developed by the personnel of the business establishment for which you work?
4. The two ways used to mark garments for alterations are with pins and chalk symbols. Draw the symbols used to indicate the following alterations:
   a. Lengthen a sleeve
   b. Space to be altered
   c. Shrink by pressing
   d. One side only to be altered
   e. Shortening mark
   f. Take in space between
5. Upon what factors does the success of an alteration depend?
6. Describe a procedure for ripping stitches in the garment being altered.
7. Why is it recommended that the original construction of a garment be observed before any ripping is done?

Home Economics
Instructional Materials Center
Lubbock, Texas

UNIT IV-2

GUIDES TO CLOTHING ALTERATIONS

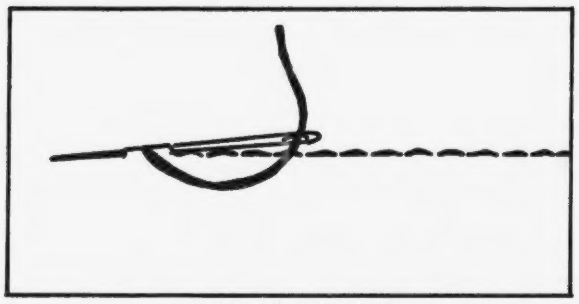
SUBJECT: Handstitches Used in Alterations

TASK: Uses appropriate construction techniques to make alterations

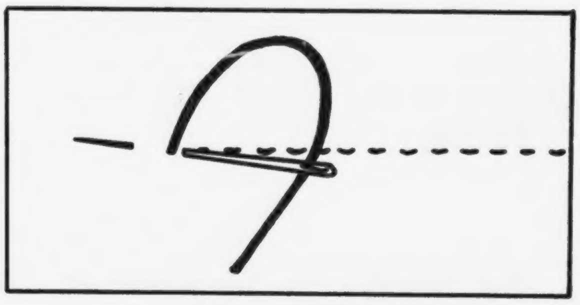
OBJECTIVE: Be able to select the most appropriate handstitch for a specific alteration

Some of the more common handstitches used in alterations and repairs are discussed in this section. Descriptions of the stitches are included as well as suggestions for the types of alterations or repairs for which they are suitable.

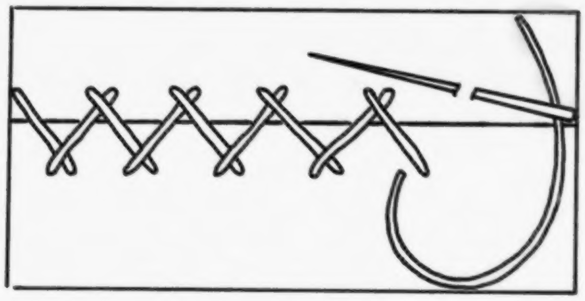
1. Backstitch: Used to make seams where strength is needed. The needle is brought through to the top side of the fabric, inserted back of the stitch about 1/16 inch and brought out 1/16 inch beyond the stitch. The stitches are about 1/16 inch apart.


Backstitch

2. Half-Backstitch: Sometimes called prick-stitch. Especially good for applying zippers or as a top stitch for decorative purposes. The needle is brought through to the top side of the fabric. Then it is inserted two or three threads back of the stitch and brought out about 1/8 inch from where the first stitch was made. This makes short stitches farther apart than those in the backstitch, but it is still a durable stitch. Buttonhole twist thread, a shade darker than the fabric, is recommended when this stitch is used for zipper applications.

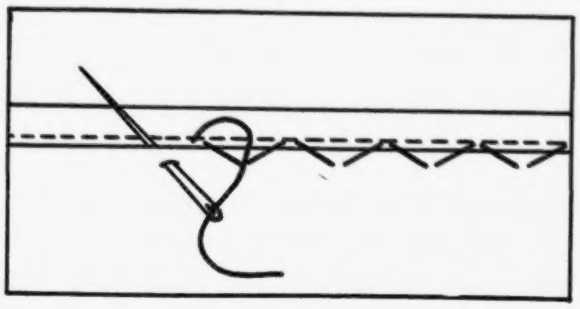

Half-Backstitch

3. Catch Stitch: Used in hemming both flat and inside hems. The needle is inserted from left to right, crossing threads with each stitch. The stitches are not pulled tight, but are kept loose. This stitch is desirable to use for stretch fabrics because it will give with the fabric.



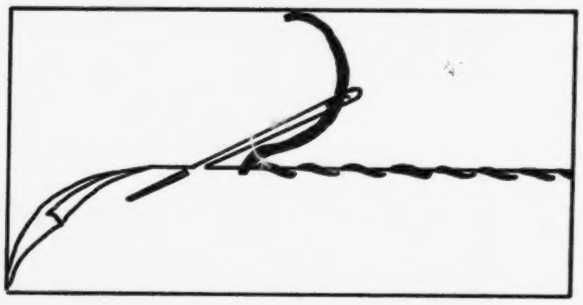
Catch Stitch

4. Blind Stitch: Used in hemming both inside and flat hems. Only one thread at a time is picked up in the garment and the needle is brought up through the hem very close to the edge. The stitch is made from right to left.



Blind Stitch

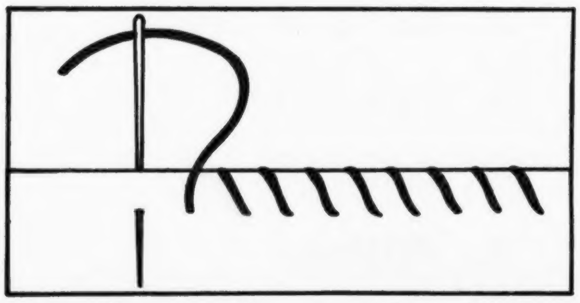
5. Felling: Used to finish armholes in coats, attach linings to sleeves, underneath collars, or any other place where an invisible finishing stitch is needed. Nylon or silk thread which has been waxed should be used. (This thread may be purchased in hanks or the thread may be run through a wax holder.) This stitch is like the whip stitch. The stitches should be small and firm, and should not show through the lining. They should not catch the interfacing.



Felling

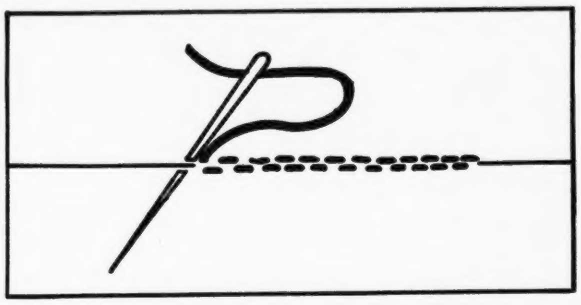
The needle is inserted at the edge of seam and brought up 1/8 inch from the edge. Stitches should be very close, about 1/16 to 1/8 inch apart. Work is done from right to left and stitches should be fairly loose.

6. Serging or Overcasting Stitch: Used to prevent raveling or fraying of the edges of the seams. The needle is entered about 1/8 inch from the edge and then brought through and over the edge of the fabric.



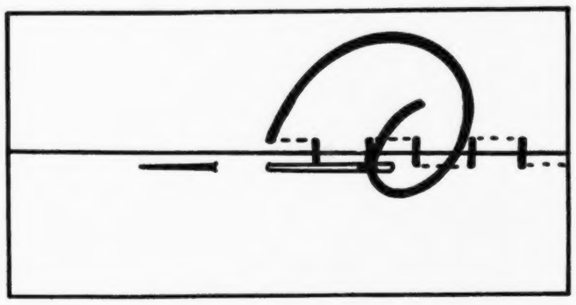
Serging or Overcasting Stitch

7. Stoating: Used to join two edges or for mending tears. It should not be used on fabrics which ravel or fray easily. A fine needle and silk thread are used. The needle is entered about 1/16 inch from the edge and then dropped down about 1/16 inch and inserted again. This stitch is continued back and forth until the two edges are completely joined.



Stoating

8. Lock Stitch: Used to repair and finish seams that would require too much work and time if facing and interfacings of the garment had to be ripped out in order to get to the seam from underneath.



Lock Stitch

Step 1 - Begin approximately 1/2 inch above the seam rip and secure the thread in the seam, working on the outside of the garment.

Step 2 - Bring the thread through the fabric on the folded edge of the seam.

Step 3 - Insert the needle directly across the seam and in the folded edge.

Step 4 - Continue slipping needle back and forth through the folded edge, taking very small stitches. These stitches replace the machine stitches.

QUESTIONS:

1. Give at least one main use for each of the handstitches listed below:

    a. Half-Backstitch
    b. Lock Stitch
    c. Catch Stitch
    d. Felling

ASSIGNMENT: It is suggested that you practice each of the hand stitches in order to gain skill and speed in performing them. Let your teacher check the stitches you make.

UNIT V-1

WOMEN'S CLOTHING ALTERATIONS

SUBJECT: Shorten or Lengthen Skirts and Coats

TASK: Uses appropriate construction techniques to make alterations

OBJECTIVES: Be able to comprehend the procedure used to lengthen or shorten a dress, skirt, and coat

LENGTHEN OR SHORTEN DRESS OR SKIRT

When a dress or skirt is to be shortened, the following procedures may be followed:

1. Check the information on the tag with the markings on the garment (see Figure 8).
2. After carefully observing the method used in constructing the existing hem, remove the stitches.
3. Lightly press the existing crease of the hem, leaving a visible crease line as a guide for marking the new hem. This makes marking easier and more accurate.
4. To shorten a skirt, measure from the crease line of the old hem the amount to be shortened and make a chalk mark above the old crease line (see Figure 9). Continue this process at close intervals all around the skirt. Join the marks to make a continuous line (new crease line).

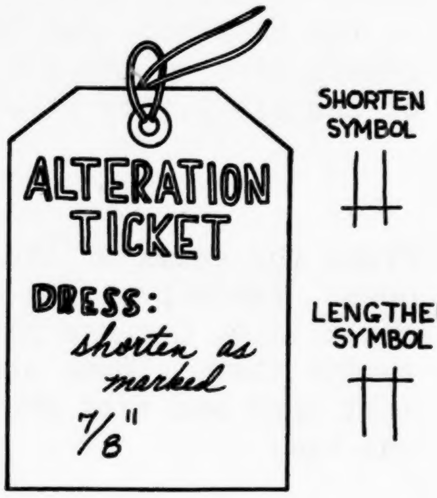

ALTERATION TICKET
DRESS:
shorten as marked
7/8"
SHORTEN SYMBOL
LENGTHEN SYMBOL

Figure 8.

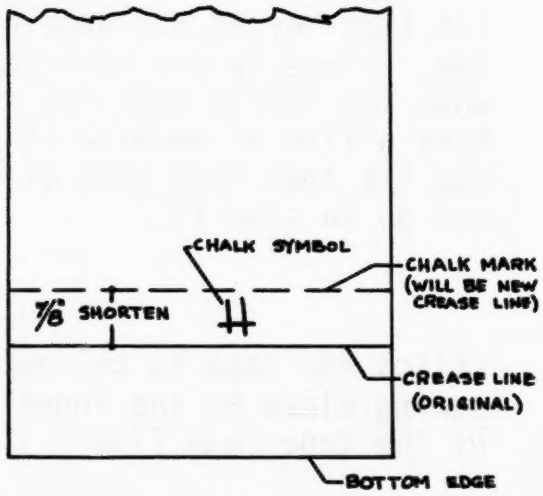

CHALK SYMBOL
CHALK MARK (WILL BE NEW CREASE LINE)
7/8" SHORTEN
CREASE LINE (ORIGINAL)
BOTTOM EDGE

Figure 9.

5. Measure the distance from the original crease line to the bottom edge of the skirt to determine the width of the new hem. Mark a chalk line this distance below the new crease line all around the skirt. This line will become the edge of the new hem.

6. Trim any excess fabric which falls below the newly marked hem edge (see Figure 10).

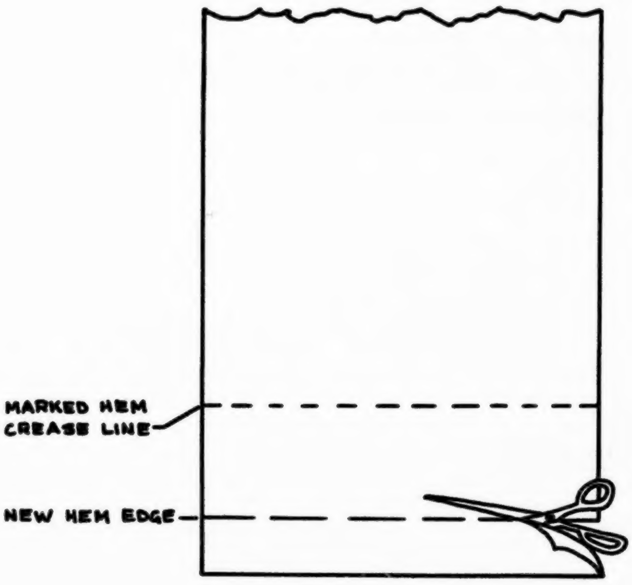

MARKED HEM CREASE LINE
NEW HEM EDGE

Figure 10.

7. To lengthen a skirt, measure the amount to be added and mark with chalk below the old crease line. The width of the new hem is now less than the width of the original hem. It is the distance from the new hem crease line to the bottom edge of the skirt (see Figure 11).

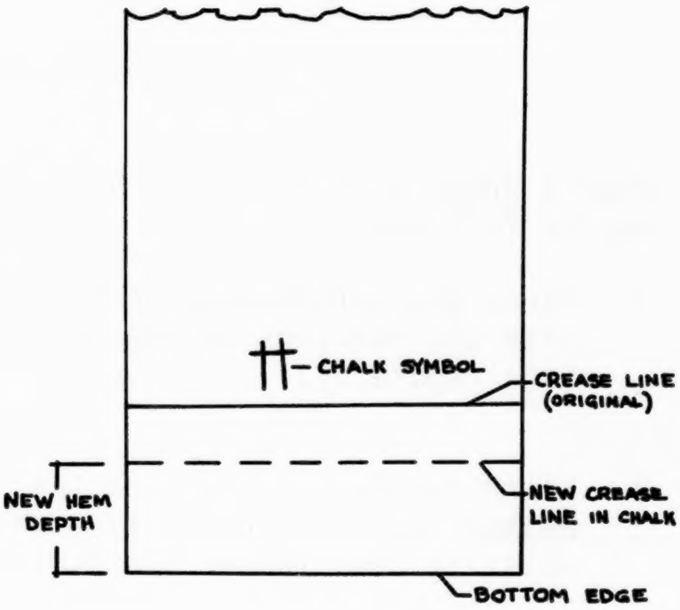

CHALK SYMBOL
CREASE LINE (ORIGINAL)
NEW HEM DEPTH
NEW CREASE LINE IN CHALK
BOTTOM EDGE

Figure 11.

8. Press the seams of the garment open. Avoid pressing over the chalk lines because pressing will remove them. Seams are to be kept open and flat when finishing the hem.

9. Beginning at the side seam, place the hem tape in position about 1/4 inch beyond the edge of the hem. (Tape is not necessary when the fabric does not ravel. Make a line of machine stitching 1/4 inch from edge of hem and go to step 12.)

10. Stitch the tape to the hem, sewing close to the inner edge of the tape (see Figure 12).

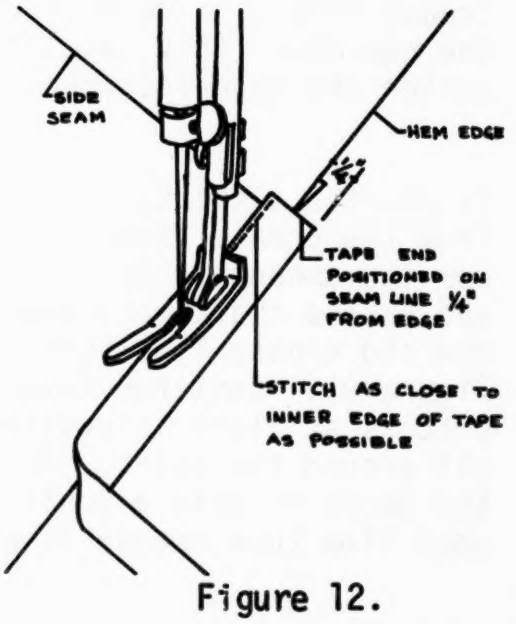

SIDE SEAM
HEM EDGE
TAPE END POSITIONED ON SEAM LINE 1/4" FROM EDGE
STITCH AS CLOSE TO INNER EDGE OF TAPE AS POSSIBLE

Figure 12.

11. Turn the tape under at the seam where the tape meets to give a neat, finished appearance (see Figure 13).

12. Turn the hem up on the new crease line, pinning close to the fold. Make sure the seams in the hem match the seams in the skirt. Press to form the hem crease.

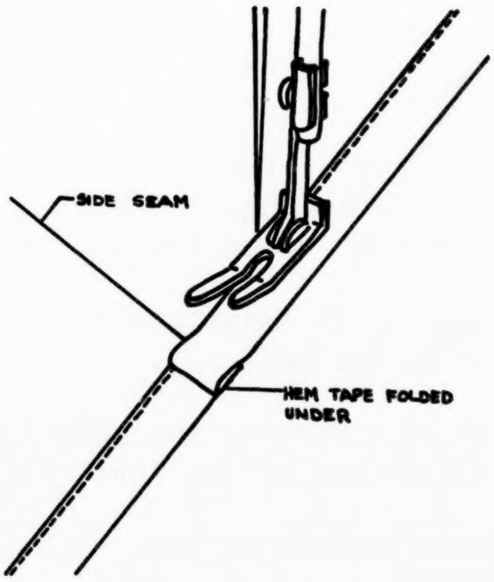


Figure 13.

13. Machine or handstitch hem into position. Stitches which may be used for finishing hems are given in UNIT IV-2 under "Hand Stitches Used in Alterations" or in Clothing for Moderns, page 374-375. (Erwin, Mabel D. and Kinchen, Lila A. Clothing for Moderns. New York: The Macmillan Company. 1964.)

Additional suggestions for hemming are given below:

1. If a blindstitch machine is used, the line of stitching is made at the center of the tape.

2. An inside catch stitch is recommended for fabrics that stretch because the stitch will give with the stretch (see Figure 14).

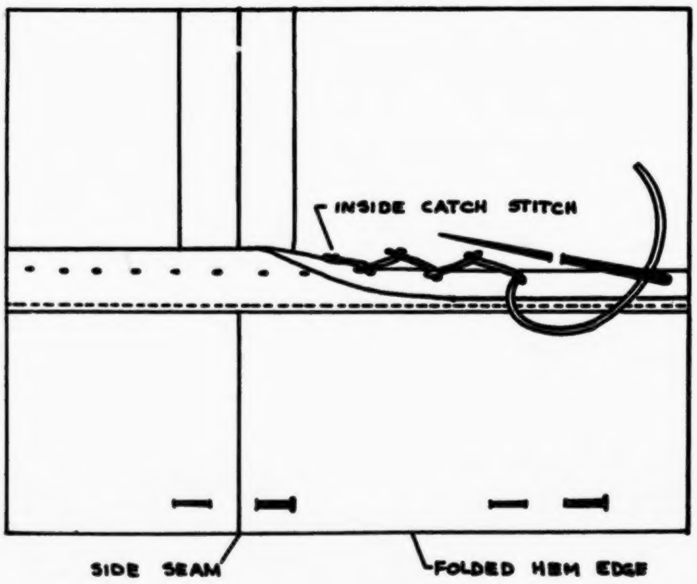


Figure 14.

3. For heavy fabrics, a double stitch is made every few inches to give strength to the hem.

4. Keep hand stitches loose, but fastened securely at the ends. The stitches should be invisible on the outside of the skirt.

QUESTIONS:

1. The tag on the customer's skirt states that the skirt needs to be made one inch shorter. Will the chalk line for the new crease line be made above or below the old crease line?

2. Why is it important to press the seams open before stitching the tape onto the hem?

3. When stitching the seam tape onto the hem, should the line of stitching be placed on the inner edge, outer edge, or in the middle of the tape?

4. What should be done with the tape at the end of the line of stitching? Why?

5. What is used as a guide when determining the width of the new hem for a dress which is to be shortened?

6. The hem in a knit skirt keeps coming out. What stitch would prevent this from happening?

SHORTEN AND LENGTHEN COATS

Sizing and construction of garments vary from manufacturer to manufacturer. Many people, therefore, select a garment which fits most of their body measurements and have minor alterations made. For example, the customer may be average in height, but he may have broad shoulders. The coat that best fits his shoulders and neckline may be too long. Since it is easier to adjust the coat length, the customer would be wise to purchase the coat that fits other areas of his body and have the length shortened.

The incorrect coat length is a common problem of customers in both retail stores and dry cleaners. For this reason, the clothing assistant needs to be able to shorten and lengthen coats.

The procedures used to shorten coats are as follows: (Except where indicated, these same procedures apply to coats which need to be lengthened.)

1. Check the alteration instructions on the tag against the markings on garment.

2. If the new length was marked with chalk, place pins on top of each of the chalk marks. The pins are placed through the top layer only and now indicate the new hemline. Measure and record the amount to be shortened (see Figure 15). If the coat is to be lengthened, this step does not apply.

3. Carefully observe the methods used for attaching the coat lining before ripping the lining from the coat. It is necessary to remove only the chain tacks at the seams when the lining is hemmed separately from the coat. For short coats, the lining will need to be ripped from the coat hem.

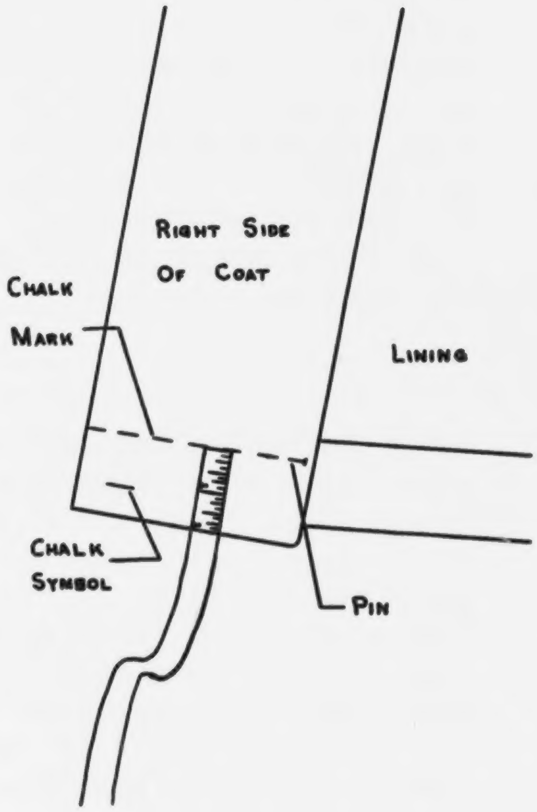


Figure 15.

4. Open facings by ripping all stitching that connects the facing to the coat (see Figures 16 and 17). The seam attaching the lining to the facings should be ripped about 2-1/2 inches above the new hem length. This gives enough space in which to work on the hem.

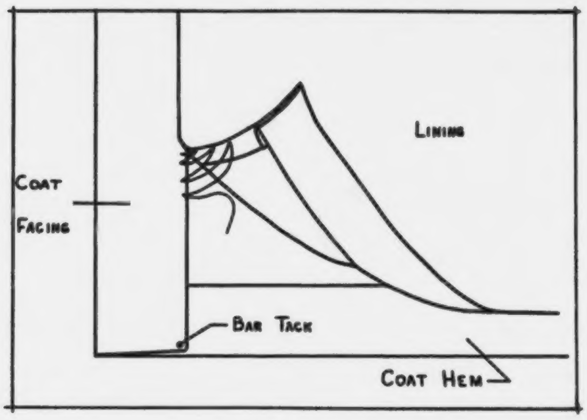

Lining
Coat
Facing
Bar Tack
Coat Hem

Figure 16.

5. Remove the hem stitches all around the coat. If the lining is hemmed separately, this stitching is also removed.

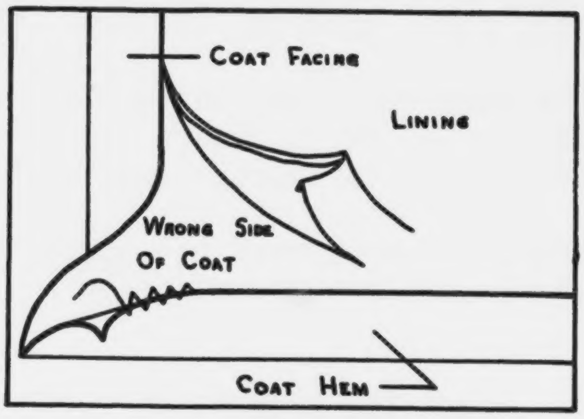

Coat Facing
Lining
Wrong Side
Of Coat
Coat Hem

Figure 17.

6. If the coat is to be lengthened, measure the amount to be lengthened down from the old hem crease line. Place pins (through coat fabric only) around the coat to indicate new hemline (see Figure 18).

7. Secure the lining to the coat in order to keep it in place during the alteration procedures. This is done by placing the coat on a flat surface, smoothing the lining to remove all wrinkles, and pinning the lining in position at the center back and side seams about 14 inches above the hemline.

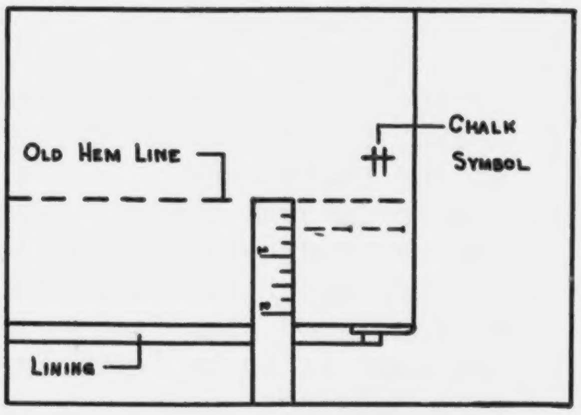

Old Hem Line
Chalk
Symbol
Lining

Figure 18.

8. After buttoning and smoothing the coat, make a chalk mark across both front edges. Put a pin in at the chalk mark, being careful to catch only the top layer. This helps to insure that the front edges of the coat will be even when it is finished. Pins are used because the chalk mark will be removed during pressing (see Figure 19).

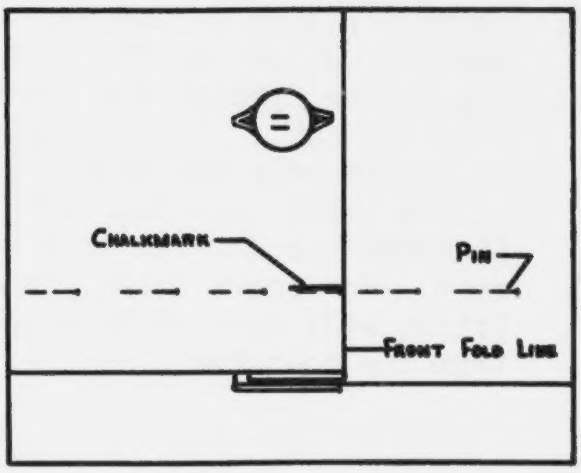

Chalkmark
Pin
Front Fold Line

Figure 19.

9. Press the lining and the coat hems out flat, using either a steam or dry iron. A sponge may be used to help remove the original hemline on the coat. Avoid using the sponge on the lining because it may cause the fabric to spot.

10. Mark the new length of the coat by beginning at the chalk marks made on the front edges of the coat and continuing this chalk line around the coat. (Refer to procedures 4 through 7 in the unit on dresses and skirts.) When trimming excess fabric from the hem of the coat, use pinking shears.

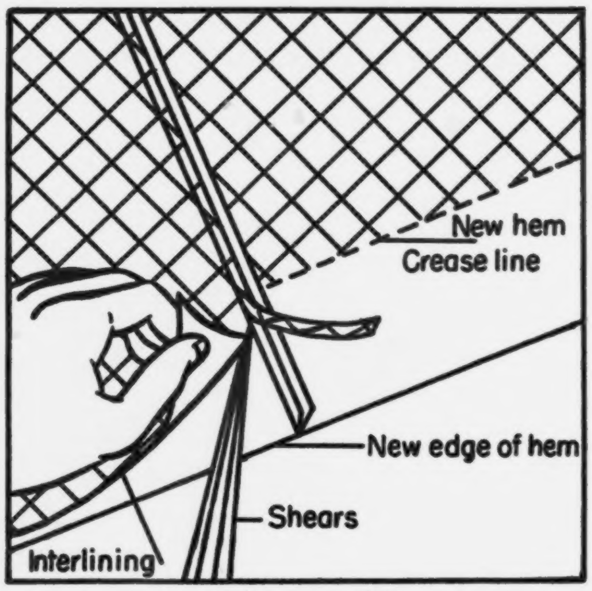


Figure 20.

11. Cut the coat lining the same length as the coat, using regular shears. The lining needs to be one inch shorter than the coat. This means, therefore, that the hem of the lining will be one inch deeper than the coat hem.

12. If the coat has an interlining, cut away the excess interlining which extends beyond the new crease line of the coat where it is sewn into the side seams. Trim up to the seams and cut away without bothering the seams (see Figure 20).

13. Replace the hem of the coat and the lining, using the same procedure the manufacturer did. Stitching may be done by hand or on the blind stitching machine. Hem stitches should be kept loose to prevent puckering on the outside of the fabric.

14. If the coat has a slight flair, a steam iron or press cloth may be used to shrink the fullness at the upper edge of the hem. Place a strip of paper between the hem and the garment to avoid shrinking the garment and leaving a line on the outside of the garment.

15. A long chain tack is used to anchor the loose lining at the side seams. The chain tack is placed about halfway between the upper edge and the crease line of the hem. Refer to UNIT VII-2 for instructions on how to make the chain tack.

16. The lining can be further secured to the coat by positioning two tacks on each side seam, one under the arm and the other at the waistline.

17. The hem of the front facing is tacked to the coat hem with the stitches only slightly noticeable on the facing side and not noticeable at all on the coat front. Press.

COAT HEM VARIATIONS: Short Coats and Jackets

Variation 1:

Cut the lining about one inch longer than the hemmed coat (see Figure 21). Turn the lining up so that it will be about 1/2 inch shorter than the coat. Pin the hem to the coat and press to crease the lining (see Figure 22).

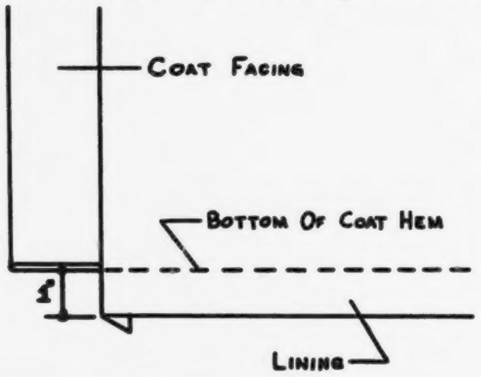

Coat Facing
Bottom Of Coat Hem
1"
Lining

Figure 21.

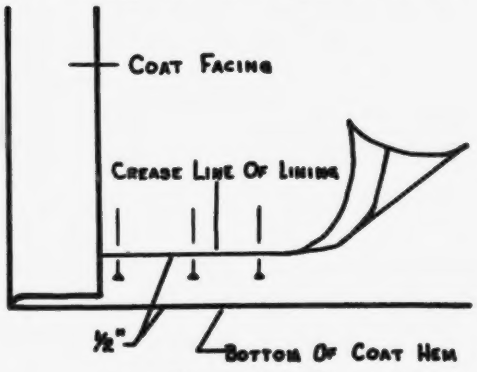

Coat Facing
Crease Line Of Lining
½"
Bottom Of Coat Hem

Figure 22.

Turn back the creased edge about 3/4 inch and slip stitch one thickness of the lining to the coat (see Figure 23). This makes a tuck which extends over the stitching and keeps the lining from drawing (see Figure 24).

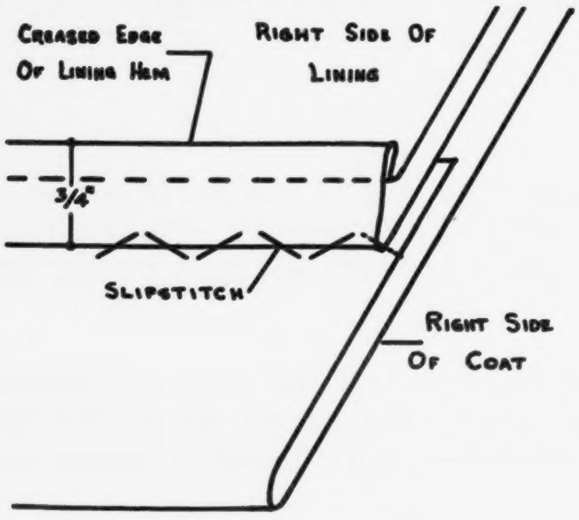

Creased Edge Of Lining Hem
Right Side Of Lining
3/4"
Slipstitch
Right Side Of Coat

Figure 23.

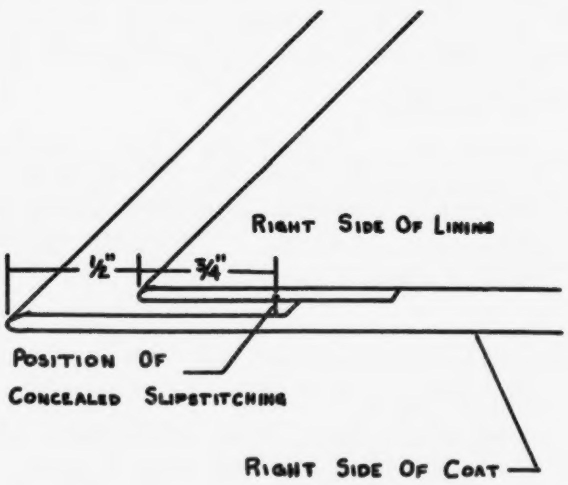

Right Side Of Lining
½"
¾"
Position Of Concealed Slipstitching
Right Side Of Coat

Figure 24.

Variation 2:

Cut the lining 1/2 inch longer than the coat and turn it up about 1-1/2 inches. Press to make the hem crease. Attach a decorative tape to the creased edge and then hem the lining to the coat (see Figures 25 and 26).

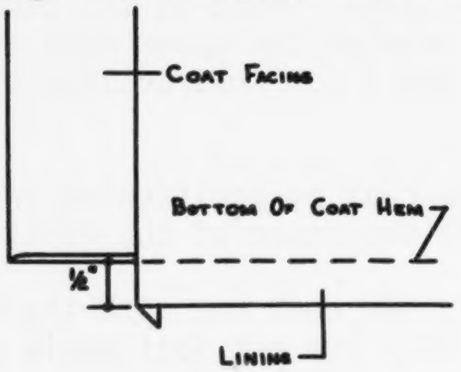

Coat Facing
Bottom Of Coat Hem
½"
Lining

Figure 25.

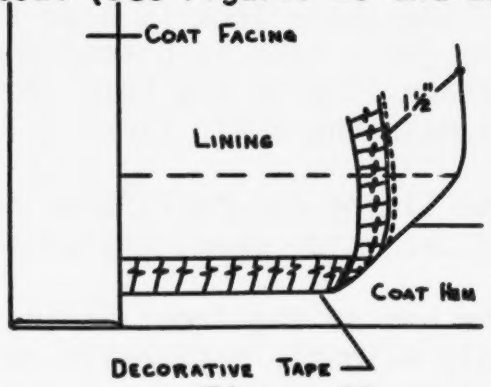

Coat Facing
1½"
Lining
Coat Hem
Decorative Tape

Figure 26.

Refer to steps 9 through 13 on pages A-112 and A-113 for the procedure for applying hem tape and finishing the hem. Follow these procedures with the exception that the tape is being attached to a creased edge instead of a raw edge.

QUESTIONS:

1. A heavy wool coat has a lining which is hemmed separately. What four areas need to be ripped before the length of the coat can be altered?
2. What procedure can be used to keep the coat lining in place during the hem alteration?
3. What can be done to insure that the front edges of the coat will be evenly matched when the hem alteration is completed?
4. What type of shears are used to trim the edge of the (a) coat? (b) lining?
5. Should the coat lining be cut shorter, longer, or the same length as the coat? How will the depth of the lining hem compare to that of the coat hem?
6. How can the upper edge of the hem of a flared coat be eased to fit the coat?
7. One method of attaching the lining to a short coat or jacket is to make a tuck which extends over the stitching. Why is this method considered one of the best?

Home Economics
Instructional Materials Center
Lubbock, Texas

UNIT V-2

WOMEN'S CLOTHING ALTERATIONS

SUBJECT: Shorten or Lengthen the Bodice

TASK: Uses appropriate construction techniques to make alterations

OBJECTIVE: Be able to recognize procedures used to lengthen or shorten the bodice of a dress

As with all other alterations, the instructions on the tag are important and must be checked with the markings on the garment before alterations are attempted on the bodice. The following procedure may then be used to shorten the bodice:

1. Measure the distance around the waistline of the garment and record it on the alteration tag.
2. When working with a pleated skirt, measure about one inch below the waistline and baste the pleats in position. This will hold them in place after the waistline seam is ripped.
3. Remove hooks, eyes, buttons, zippers, snaps, or belt loops which are on the waistline seam. Put them in a box or envelope and label.
4. Rip the waistline seam and if there is a zipper, remove it. If there is a waistline tape, carefully remove it so that it may be reused when the garment is sewed back together.
5. Measure the distance from the old seamline to the edge of the skirt and record this measurement. This will serve as a guide when the seam is restitched (see Figure 27).

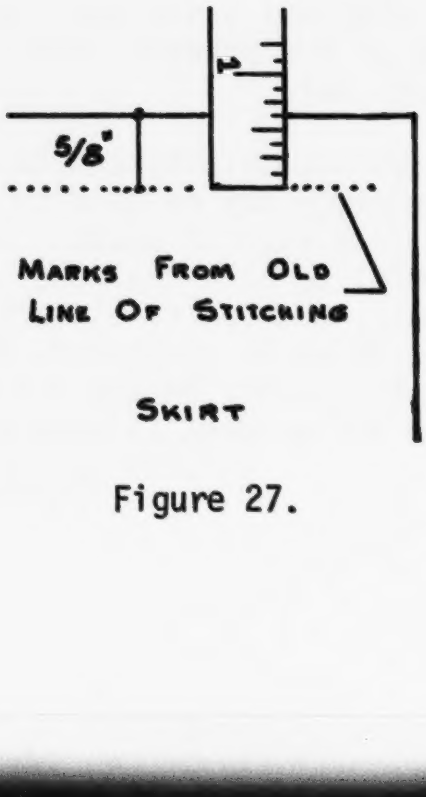


Figure 27.

6. Press the lower edge of the bodice to remove the crease, being careful not to remove the markings made by the fitter by pressing over them.

7. Mark the new seam allowance on the bodice by making a chalk mark the same distance below the fitting chalk mark as the distance which was measured on the skirt in Step 5 (see Figure 28).

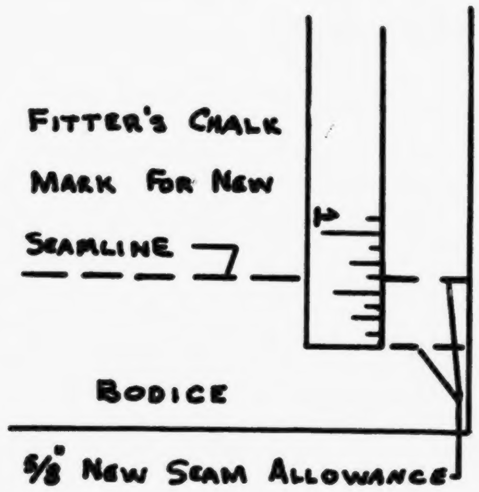

FITTER'S CHALK MARK FOR NEW SEAMLINE
1
BODICE
5/8" NEW SEAM ALLOWANCE

Figure 28.

8. Trim away the fabric below the chalk line to prevent bulkiness at the waistline (see Figure 29).

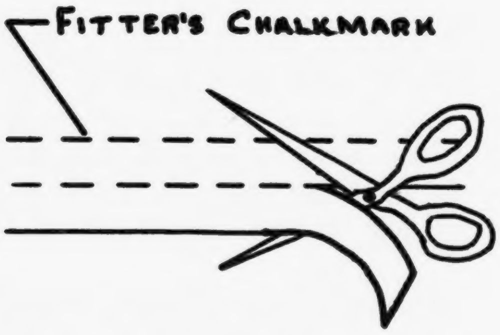

FITTER'S CHALKMARK

Figure 29.

9. If there are belt loops, rip the side seam far enough to remove them. Replace belt loops in the side seams, making sure they are in the same position on both sides of the garment. Stitch in place. Restitch the side seams.

10. Pin the bodice and skirt together, making sure the side seams and all other seams or darts match.

11. Place the seam tape in position with the center of the tape on the seamline. If the seam tape was carefully removed when the seam was ripped, it may be used again. In cases where no tape was used, cut a piece the same length as the original waist measurement of the garment (see Figure 30).

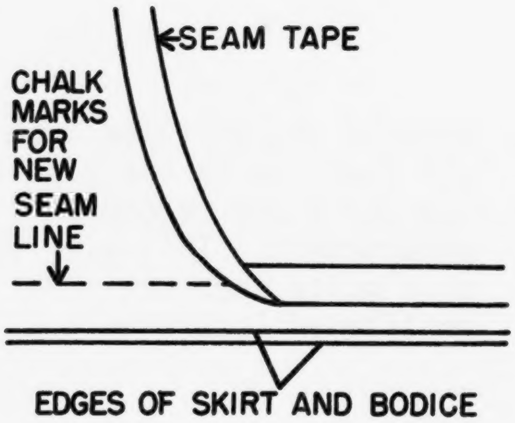

SEAM TAPE
CHALK MARKS FOR NEW SEAM LINE
EDGES OF SKIRT AND BODICE

Figure 30.

12. Stitch the waistline seam. A seam gauge may be used to keep the seam even in width. Be careful to hold the tape firmly, but not to stretch it. If it is stretched, the waistline will be too small when the garment is completed.

13. Check to see that all seams meet and that the waistline seam meets at the placket opening.

14. Measure the waistline and check to see that it is the same measurement as it was before the alteration was made.

15. Press the seam and then replace the hooks, eyes, snaps, and/or zippers. Remove the basting stitch holding the pleats in place.

NOTE: The bodice may be lengthened as much as the waistline seam will allow, usually about 1/4 inch. The final seam is bound or finished with an overcasting stitch to prevent raveling and weakening of the seam.

QUESTIONS:

1. How is the width of the new waistline seam allowance of a dress determined?

2. Seam tape is used to reinforce the waistline seam and hold it in place. Is the edge or center of the tape stitched to the waistline seam?

3. Why is it important not to stretch the seam tape when stitching it to the waistline of the dress?

4. Can the bodice waistline seam be lengthened? How much?

UNIT V-3

WOMEN'S CLOTHING ALTERATIONS

SUBJECT: Dart Alterations

TASK: Uses appropriate construction techniques to make alterations

OBJECTIVE: Be able to describe procedures for changing length or slope of dart

Because of variations in the body silhouette, darts in ready-made clothing may need to be relocated, shortened, or lengthened. Darts, however, are often trimmed, notched, or clipped so they will lie flat. Darts cannot be altered if they are trimmed, notched, or clipped too closely to the stitching line.

Two types of darts are:

1. straight or basic--one which tapers to a point at one end.
2. double pointed--one which tapers to a point at each end.

Relocation of Bust Darts:

The most common alteration for bust darts is relocating the point. The dart should point to the bustline. If it is too high or too low, the correct placement will be indicated on the garment by the fitter.

1. Rip the stitching of the underarm seams and the darts.
2. Make a chalk mark at the new point of the dart and draw lines from the beginning of the original dart to the point (see Figure 31). The position of the bust dart at the underarm seamline will remain the same unless the garment has ample seam allowance which would allow this position to be relocated.
3. Restitch the dart.
4. Press the dart.

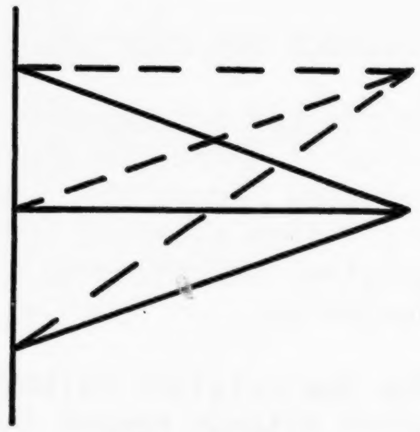


Figure 31.

124

5. Restitch the underarm seams.

Relocation of Double Pointed Darts:

When the widest part of the double pointed dart is not at the waistline, it may be altered if the dart has not been clipped to the seamline. To relocate this type of dart:

1. Mark the position of the waistline on the dart, using chalk.

2. Measure the distance at the widest part of the dart. If the distance is greater than 1-1/2 inches, the entire dart will need to be ripped. Draw new dart lines with chalk locating the widest part of the dart at the chalk mark indicating the waistline. If the distance is less than 1-1/2 inches, redraw only the widest part of the dart and stitch again leaving the two points in their original position. If the garment is fitted, change the side seams to conform with the relocated darts.

Shorten or Lengthen Darts:

1. Rip the side seam in the dart area. (This is necessary to either shorten or lengthen the dart.)

2. To lengthen a dart, draw a chalk line from the base of the dart to the new point (see Figure 32). Stitch along the chalk line, being careful to taper the dart to nothing at the point. This prevents a pucker at the end of the dart.
NOTE: It is not necessary to rip the original line of stitching when the dart is lengthened.

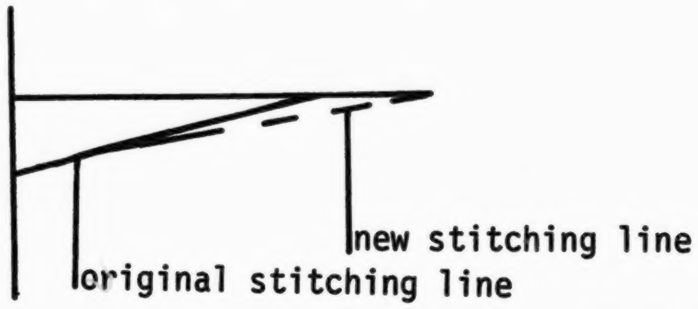


Figure 32.

3. Press the dart.

4. Restitch the side seam.

5. To shorten a dart, mark the point at which the dart should end (see Figure 33). Make a chalk line slanting from the original stitching to the new point.

6. Rip the original stitching which extends beyond the new point.

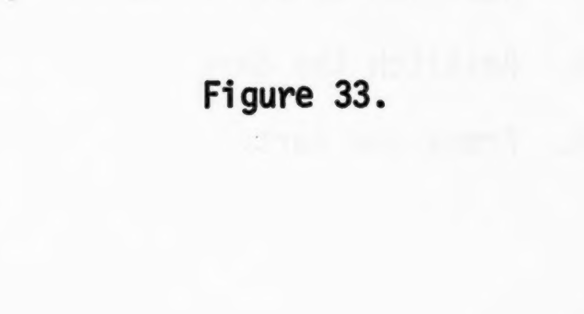


Figure 33.

7. Press the dart.

8. Restitch the side seam.

QUESTIONS:

1. What does the clothing manufacturer often do that makes it impossible to alter darts?

2. What points are connected when a bust dart is to be relocated?

3. In relocating a double pointed dart, when is it necessary to rip the entire dart?

4. What helps to prevent puckers from forming at the ends of darts?

5. When is it unnecessary to rip the original dart stitching line?

UNIT V-4

WOMEN'S CLOTHING ALTERATIONS

SUBJECT: Alterations at the Bust Line

TASK: Uses appropriate construction techniques to make alterations

OBJECTIVE: Be able to comprehend procedures for making alterations at the bust line

The alterations which can be made at the bust line are more limited than those which can be made in most other areas of the garment. The bust line of a dress cannot be enlarged; however it can be taken in a maximum of one inch. This means only 1/2 inch can be taken out of each side seam; therefore, the seam can be stitched only 1/4 inch deeper than it was originally.

The procedure for decreasing the bust line of a dress is:

1. Check the markings on the alteration tag with the markings on the garment.

2. In most cases, the alteration will be marked with pins instead of chalk. Measure and record the distance from the pins to the seamline at the bust line (A in Figure 34). Then measure the length down the side seam that the garment is to be taken in and record this measurement (B in Figure 34). Remove the pins.

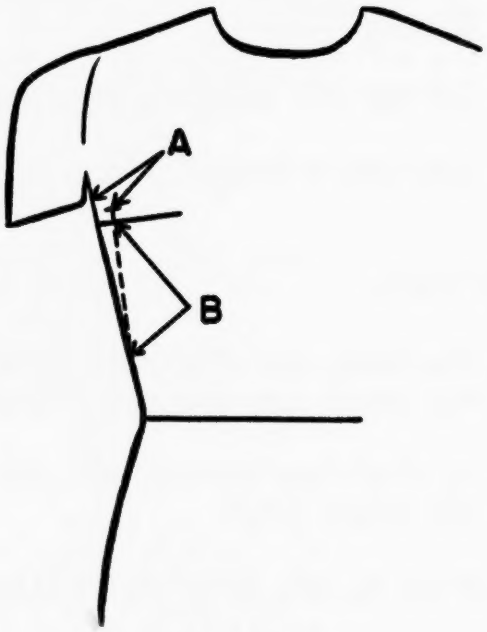


Figure 34.

3. Turn the garment wrong side out.

4. Just below the armhole make a chalk mark at the side seam the same distance from the seamline as the amount recorded on the tag in Step 2 (see A on Figure 35). Then make another chalk mark down the side seam where the new line of stitching is to join the original line of stitching (see B on Figure 35). This was the second measurement recorded in Step 2. Join these two marks with a chalk line.

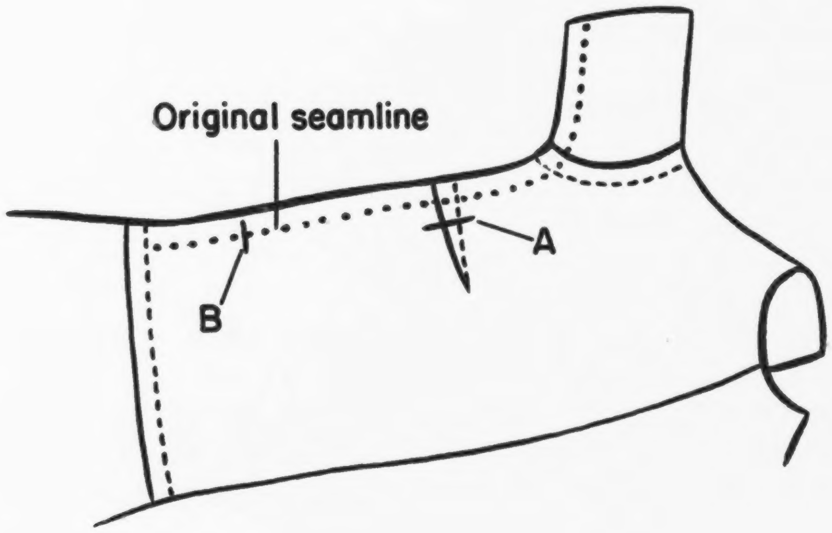


Figure 35.

5. Draw a chalk line on the sleeve, beginning at the chalk mark just below the armhole seam and tapering to the original seamline of the sleeve.

6. Follow the chalk marks and stitch both the bodice and sleeves.

7. Rip the original lines of stitching and press the seams.

QUESTIONS:

1. How much can the bust line of a garment be enlarged?
   How much can the bust line of a garment be taken in?

2. At what two points are the marks made at the side seam for decreasing the bust line?

3. When is the original stitching in the side seams ripped?

Home Economics
Instructional Materials Center
Lubbock, Texas

UNIT V-5

WOMEN'S CLOTHING ALTERATIONS

SUBJECT: Waistline and Hip Line Alterations

TASK: Uses appropriate construction techniques to make alterations

OBJECTIVE: Be able to comprehend descriptive procedures for making waistline and hip line alterations

TERMINOLOGY

1. Hip line: The line around the hip which measures the largest part of the hip. This line is usually located and measured about seven inches below the waistline.
2. Underlap: The end of the waistband which extends from the back of the skirt--usually about one inch in length.
3. Overlap: The end of the waistband which extends from the front of the skirt for about one inch.
4. Seamwell: The line formed on the outside of the skirt where the band is attached to the skirt.

The procedure for decreasing the waistline and/or hip line of skirts is:

1. Check the directions on the tag with markings on the garment.
2. If pins were used to mark the alteration, make chalk marks over the pins on each side of the seamline.
3. Remove the pins. Measure and record the amount between the chalk marks at the waistline and hip line (see Figure 36).

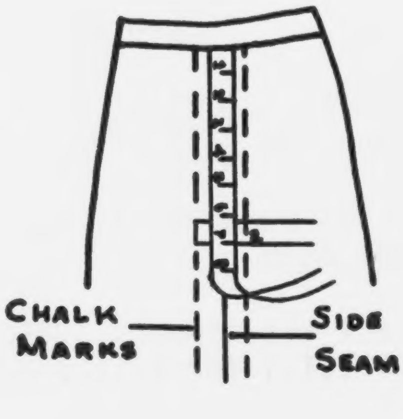


Figure 36.

4. Turn the skirt wrong side out and rip the hem from side seam to side seam across the front of the skirt. Rip far enough beyond the side seam to allow room to restitch the side seam. Next remove the waistband and zipper.

5. Press the waistband and right side seam flat. Press the left side seam open.

6. Make a chalk mark at the hip line (see "a" on Figure 37). Divide the amount to be taken in at the hips in half and make a mark this distance from the seamline. For example, if the skirt is to be taken in 1-1/2 inches, a mark would be made 3/4 inch from the seamline (see line "b" on Figure 37).

7. Repeat this process at the waistline. Draw a line connecting the marks at the waistline and hip line, following the curve of the original seamline. From the hip line to the hem, use a yardstick to mark a straight line.

8. If the amount to be taken out was written on the tag instead of being pinned by the fitter, a different procedure is followed. The amount on the tag must be divided in half because equal amounts need to be taken from each side seam to keep the seamlines in the correct position on the body. For example, suppose the waistline and the hip line of a plain skirt are to be decreased two inches. One inch would be taken out of each side seam. Remember, however, that the amount to be taken out of each side seam must again be divided in half when determining the depth of the new seamline. Thus, a chalk mark would be made 1/2 inch from the original seamline at the hip line and waistline (see Figure 38). Refer to Step 7 for the rest of the marking procedure.

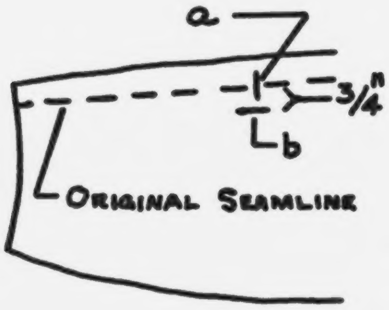


Figure 37.

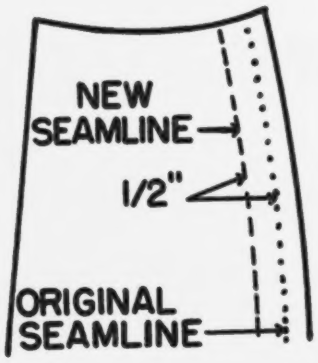


Figure 38.

9. Restitch the right side seam following the chalk mark made in Step 7. Stitch the left side seam up to the zipper opening.

10. Rip the original line of stitching at the side seam. Press both side seams open.

11. Insert the zipper. Refer to Repairing and Reinserting Zippers in UNIT VII-1 for this procedure.

12. Replace the waistband by stitching the waistband to the skirt with right sides together. Stitch on the original seamline.

13. Turn the band to the inside of the skirt. Fold the raw edge under and pin so that the folded edge extends about 1/8 inch over the line of stitching made when the waistband was stitched to the skirt (see Figure 39).

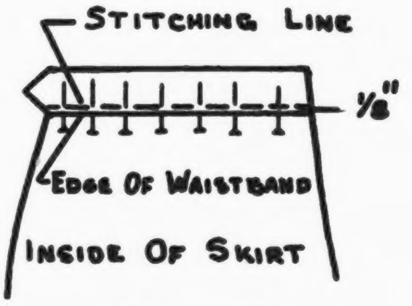

Stitching Line
1/8"
Edge Of Waistband
Inside Of Skirt

Figure 39.

14. The next step will depend on the weight of the fabric and the style of the garment.

    a. A heavy weight fabric or a tailored garment may be finished by top stitching both the upper and lower edges of the waistband (see Figure 40).

    b. Another method for heavy weight fabrics and garments styled for durability is to stitch in the seamwell on the right side of the skirt (see Figure 41).

    c. A waistband for a delicate fabric or a dressy skirt is hand finished on the wrong side with a slip stitch (see Figure 42).

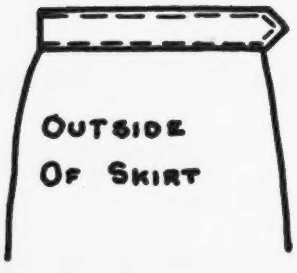

Outside
Of Skirt

Figure 40.

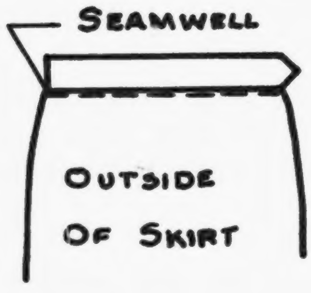

Seamwell
Outside
Of Skirt

Figure 41.

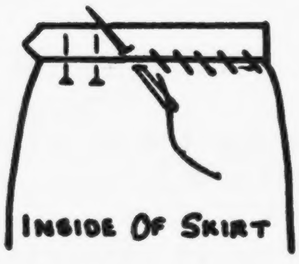

Inside Of Skirt

Figure 42.

15. Replace the hem in the skirt and sew the buttons on the waistband.

16. Press.

The procedure for decreasing the waistline and/or hip line of dresses follows Step 1 through 3 for skirts. The remaining steps will vary.

One variation is that the waistline seam will be ripped for several inches at each side seam. The entire waistline seam, however, does not need to be ripped. If the zipper is in the center back, it need not be removed. Zippers located at the side seam, however, must be ripped out.

A second variation is that the side seam in the bodice will need either to be tapered until it meets the original seamline or to have the same amount taken out all the way to the sleeve. In the latter case, the sleeve would also be ripped out, the underarm seam decreased, and the sleeve restitched.

In enlarging the waistline and/or hip line, the amount which can be let out at the waistline and hip line is much more limited than the amount which can be taken in and is determined by the width of the original seam allowance. The procedure is the same as for decreasing the waistline except that the original seam is made smaller instead of larger. If the width of the final seam allowance is 1/4 inch, it should be reinforced by a zigzag stitch to prevent raveling and weakening of the seam.

QUESTIONS:

1. What is the seamwell of a waistband?

2. If the total amount to be taken out at the waistline is one inch, how much should be taken out of each side? How much deeper would each side seam be stitched?

3. Which of the methods for finishing the waistband would be used for a
   a. tailored, wool blend skirt?
   b. dressy, silk skirt?

4. How far below the waistline is the chalk mark at the hip line made?

5. What determines the amount the hip line or waistline can be enlarged?

6. When are the original lines of stitching ripped when altering the side seams?

7. When is it unnecessary to rip out the zipper in a dress which is to be taken in at the waistline?

Home Economics
Instructional Materials Center
Lubbock, Texas

UNIT VI-1

MEN'S CLOTHING ALTERATIONS

SUBJECT: Shorten and Lengthen Sleeves in Suit Coats

TASK: Uses appropriate construction techniques to make alterations

OBJECTIVE: Be able to describe procedures used to shorten or lengthen sleeves

There are four basic types of sleeves, each of which requires a slightly different method of altering. The four types of sleeves are those with (1) no vents, (2) semi-open vents, (3) imitation open vents, and (4) full open vents. The procedures given in this unit are for altering the sleeve with the full open vent. Knowledge of this procedure may be useful also when altering the other types of sleeves.

The following list of terms may be helpful in interpreting the alteration procedure:

1. Wigan: The interfacing used in the hem of the sleeve

2. Armhole: The opening at the top of the sleeve

3. Sleeve head wadding: A padding inserted at the top of the armhole to give a molded look to the top of the sleeve

4. Top sleeve (overarm): Upper section of the sleeve extending from the armhole to bottom of sleeve

5. Undersleeve (underarm): Bottom section of the sleeve extending from the armhole to bottom of sleeve

6. Hang length: The length of the sleeve from the shoulder to the bottom of the sleeve

7. Shank stitching: Tacks and machine stitching to hold lining and sleeve in position

8. "Showing the linen": The amount of cuff of a man's shirt which shows from the sleeve of a man's coat. The appropriate amount is determined by current styles.

PROCEDURES TO FOLLOW TO LENGTHEN OR SHORTEN SLEEVES:

1. Check instructions on the tag with markings on the garment.

2. If there are buttons on the sleeve, remove them with a razor blade, pocket knife, or whatever tool is used for this purpose in the department where you are employed.

3. NOTE: Some coats have a tack about seven inches up the sleeve which holds an easement or a surplus amount of lining to the sleeve. In some garments this surplus amount, when released, might lengthen the sleeve up to one inch. For this reason, the tack should be removed and the sleeve pressed and checked to see how much this procedure may have lengthened the sleeve before making further alterations.

4. Place several pins about three inches above the bottom of the sleeve through both the sleeve and the lining to keep the lining in place during the alteration.

5. Observe how the sleeve was constructed and then rip the lining where it is joined to the sleeve. Remove the stitching in the sleeve hem and open the vent corners.

6. The amount to be altered is measured and marked with chalk on the right side of the fabric all around the sleeve. If the sleeve is to be lengthened, the chalk mark will be below the original crease, but if the sleeve is to be shortened, it will be above the old crease.

7. Finish the vent opening by (a) folding the sleeve up on the new hem line with the right side of the hem against the right side of the sleeve, (b) stitching the vent corners, and (c) turning the corners right side out.

8. Turn the hem up all the way around the sleeve on the chalk line and insert pins every inch. Position the hem so the hem seam and sleeve seam will meet. Check to see that the wigan lies smooth and flat (see Figure 43).

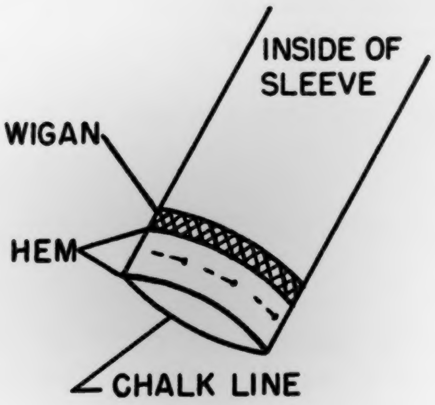


Figure 43.

9. Press. Remove pins and press again to remove pin imprints. Another method is to hand baste along the edge of the hem and press. Remove basting and press again while still damp.

10. Position the wigan in the sleeve by catch stitching it to the sleeve hem at the crease line and basting it to the top of the hem. Use a long, loose stitch and barely catch a thread of the coat fabric.

11. Use a handstitch to hold the hem of the coat sleeve in place. The stitch should go through the hem, wigan, and half the thickness of the sleeve fabric. Be sure the stitches do not show on the right side of the sleeve. On lightweight fabrics the hem is fastened only at the seams because the stitches would show on the outside of the sleeve. On all other fabrics the hem is fastened all around the sleeve to prevent twisting or turning of the hem.

12. Pull the lining down over the sleeve hem, making sure the fold of the lining is about one inch from the bottom of the sleeve (see Figure 44).

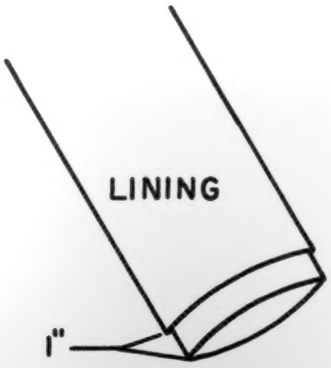


Figure 44.

13. Fell the lining to the sleeve with matching waxed silk or nylon thread. A pleat may be formed at the back seam of the sleeve if the lining is too full. Press.

14. Replace buttons on the vent of the sleeve with a waxed cotton thread. The standard button placement is for the lower button to be placed 1-1/2 inches from the sleeve edge. The other buttons are then placed 3/4 to one inch apart. Buttons should never extend beyond the vent opening.

QUESTIONS:

1. What does the "hang length" of the sleeve mean?
2. What does the term "showing the linen" mean?
3. Excess fullness in the sleeve lining is held in place with thread tacks. Where are these tacks usually located? How much may the sleeve be lengthened by removing this tack?
4. What is the wigan?
5. Why is it important to observe the construction of the garment before it is ripped?
6. Why is it suggested that the new sleeve hemline be pressed after the pins are removed?
7. What are three guidelines to follow when replacing the buttons at the sleeve vent?
8. Draw the symbol which is made in chalk to indicate the sleeve is to be lengthened.
9. How far above the bottom of the sleeve should the fold of the lining be placed?
10. When is it recommended that the hem of the sleeve be stitched only at the seams? Why?

UNIT VI-2

MEN'S CLOTHING ALTERATIONS

SUBJECT:	Shorten Suit Coats
TASK:	Uses appropriate construction techniques to make alterations
OBJECTIVE:	Be able to describe procedures used to shorten suit coats

When it is necessary to shorten a man's suit coat, the following procedure may be used:

1. Check instructions on the tag with markings on the garment.
2. Remove the stitches attaching the lining to the coat on one side of the coat front at the hemline.
3. Measure the width of the original hem and record on the tag. This amount can be used as a guide when determining the width of the new hem (see Figure 45).

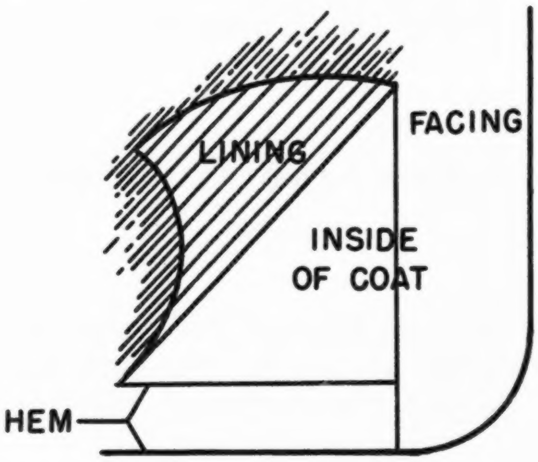


Figure 45.

4. On the right side of the suit coat, make a mark above the original hemline to indicate the amount the coat is to be shortened (see Figure 46).

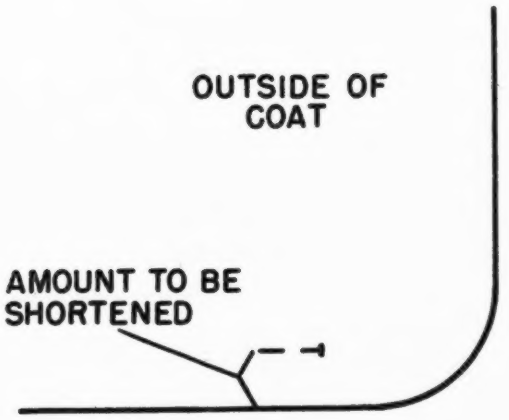


Figure 46.

5. Place the wrong side of the opposite coat front on top of the right side of the front which has had the lining stitches removed. The hemline of the one side of the coat front should be on the pin or chalk mark on the other side, which indicates the amount the coat is to be shortened. Be sure that both front edges of the coat are together (see Figure 47). Follow the edge of the top coat front when marking the new hemline so that the original curve of the hemline will not be changed. Mark around the hem edge from the side seam to the front of the coat.

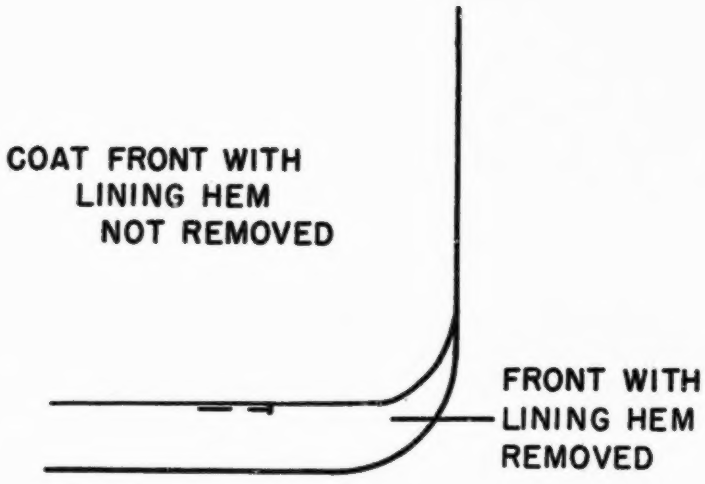

COAT FRONT WITH
LINING HEM
NOT REMOVED
FRONT WITH
LINING HEM
REMOVED

Figure 47.

6. Rip out the stitches holding the hem in place on the side of the coat where the lining was ripped and turn the facing inside out.

7. Transfer chalk marks made in step 5 to the wrong side of the facing.

8. Stitch around the curve of the coat front with stitches ending at the edge of the facing and joining the stitches at the original seamline along the front of the coat (see Figure 48).

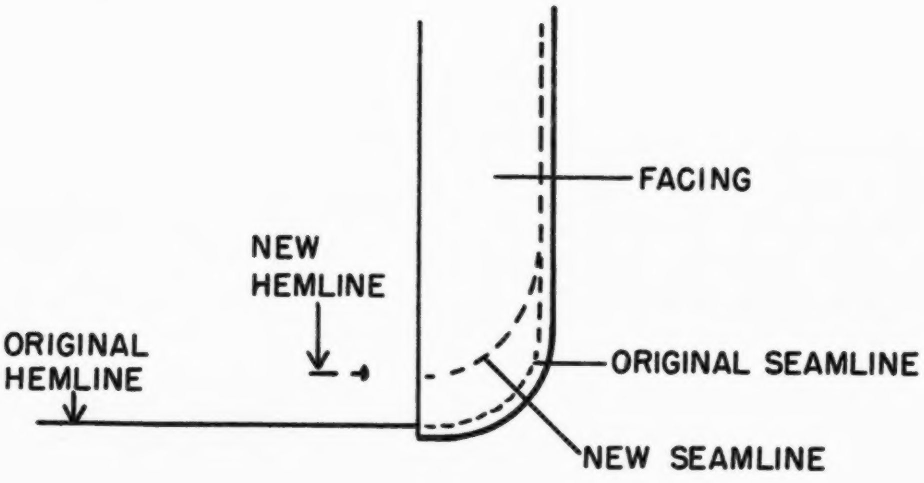

FACING
NEW
HEMLINE
ORIGINAL
HEMLINE
ORIGINAL SEAMLINE
NEW SEAMLINE

Figure 48.

9. Grade or trim seam to 1/8-1/4 inch and then remove any of the original line of stitching which remains (see Figure 49).

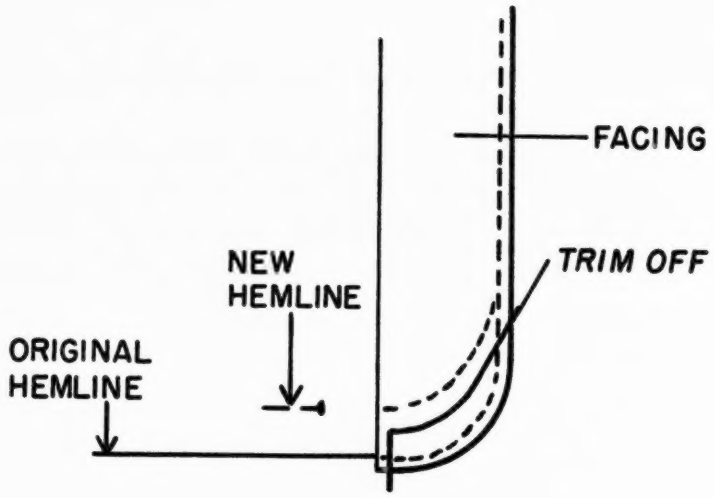

FACING
TRIM OFF
NEW HEMLINE
ORIGINAL HEMLINE

Figure 49.

10. Turn facing right side out and turn up new hem following the chalk line or pins made in step 5. Pin in place from the facing to the side seam (see Figure 50).

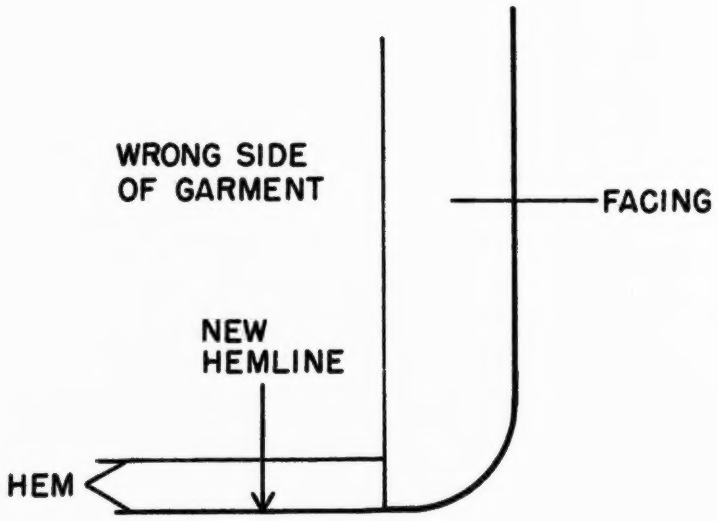

WRONG SIDE OF GARMENT
FACING
NEW HEMLINE
HEM

Figure 50.

11. Use the side of the coat front which has been shortened as a guide when marking the hemline of the other front and then follow the procedures described in steps 6 to 10. This will insure that both front curves are exactly alike.

12. Remove the hemming stitches across the back of the coat checking the original construction at the pleat area. Pin the back up the amount the coat is to be shortened. The hemline should be straight across from side seam to side seam.

13. Trim hem from facing to facing so it is the same width as the original hem and secure with a blind stitch.

14. Attach lining to hem as shown on p. A-118, Variation 1.

QUESTIONS:

1. How wide should the new hem be made when a suit coat is shortened?

2. The first things Jane did when she was assigned to shorten a suit coat were to rip the lining from both front edges of the coat, remove the stitching along the curve of the facing, and press out the old hemline. Is this the procedure you would follow? Why or why not?

UNIT VI-3

MEN'S CLOTHING ALTERATIONS

SUBJECT:	Removing Excess Width in Suit Coats
TASK:	Uses appropriate construction techniques to make alterations
OBJECTIVE:	Be able to describe procedures for taking out excess width

It is necessary to take out width when a coat has excessive fullness in the back area. This fullness is removed by altering the center back seam and the side back seams. The following procedure may be used.

1. Check the information on the tag with the markings on the garment.

2. The amount to be taken out of the entire back will usually be marked by a tuck, which is pinned at the center back (CB) seam (see Figure 51).

3. Although the amount to be taken out of the back is marked by pinning a tuck in the center back seam, the alteration itself is made on all three back seams--center back and the two side back seams. Mark the depth of the tuck with chalk on the center back seam and remove the pins (see Figure 52).

4. Measure the amount between the two chalk marks and divide it by three. This gives the amount to be taken out of each of the three back seams. If the distance between the chalk marks is 1-1/2 inches, the amount to be taken out of each seam would be 1/2 inch.

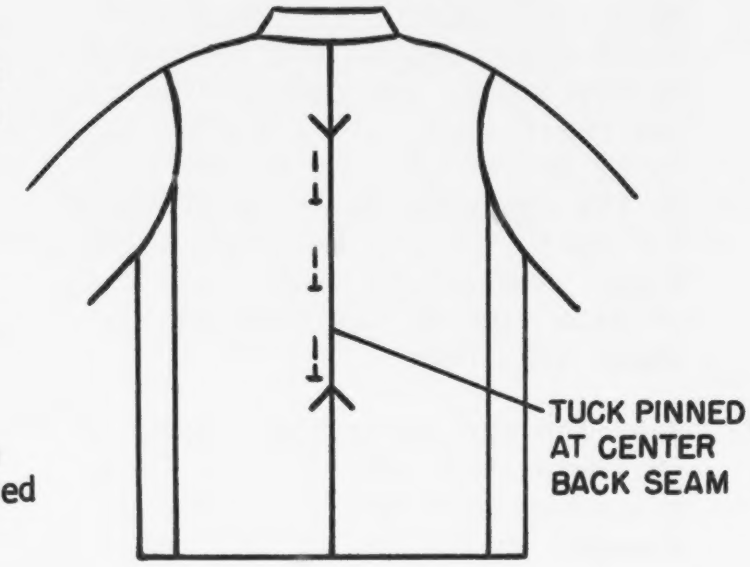


Figure 51.

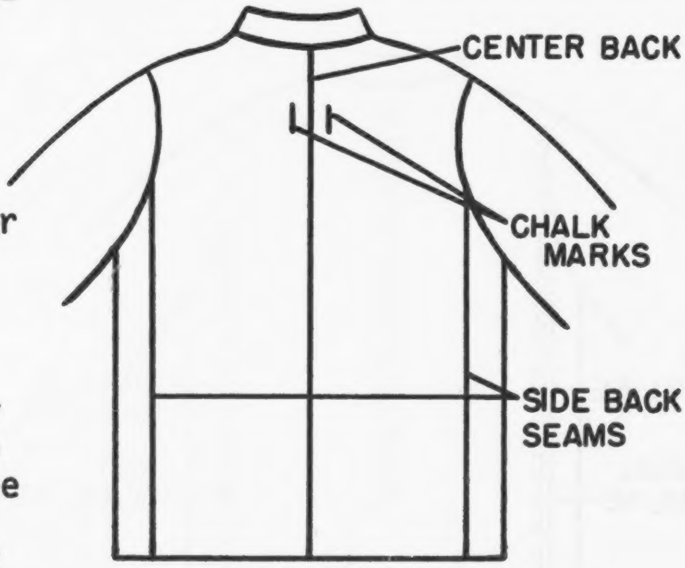


Figure 52.

5. Turn to the inside of the coat. If the coat is lined, remove the stitches attaching the lining to the coat. Remove only enough stitches to allow ease in working with the seams.

6. The major part of the fullness to be taken out of the center back seam will be in the approximate area of the shoulder blade (see Figure 53). Draw a chalk line which tapers from nothing at the collar to the amount to be taken out and then back to nothing at the pleat (see Figure 54).

   NOTE: Remember that the amount to be taken out of the seam must be divided by two before drawing the chalk line. If 1/2 inch is to be taken out, the widest part of the new seam would be stitched 1/4 inch from the original seamline. One-fourth inch taken out of each side of the seam would equal 1/2 inch.

7. Restitch the center back seam following the chalk line. This procedure will not require any changes in the collar or pleat.

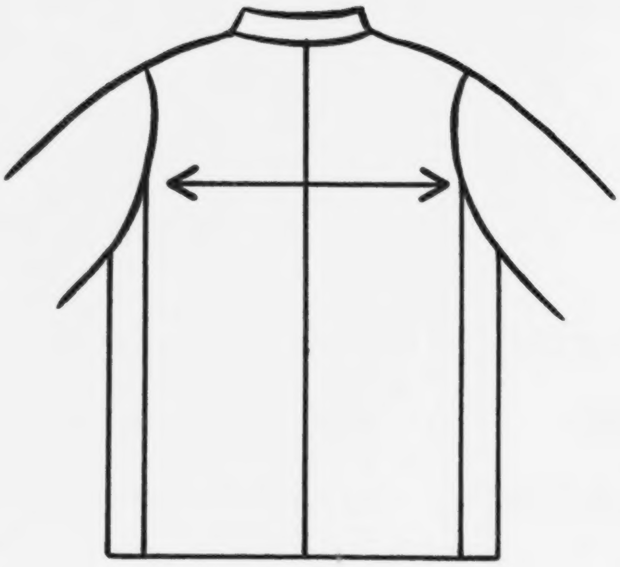


Figure 53.

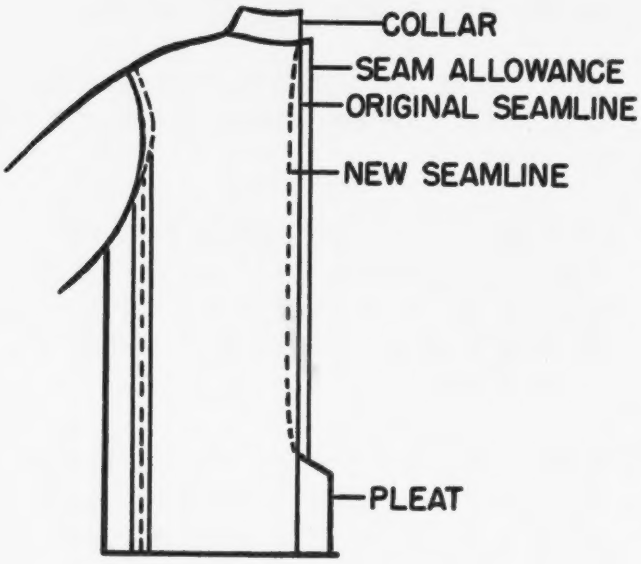


Figure 54.

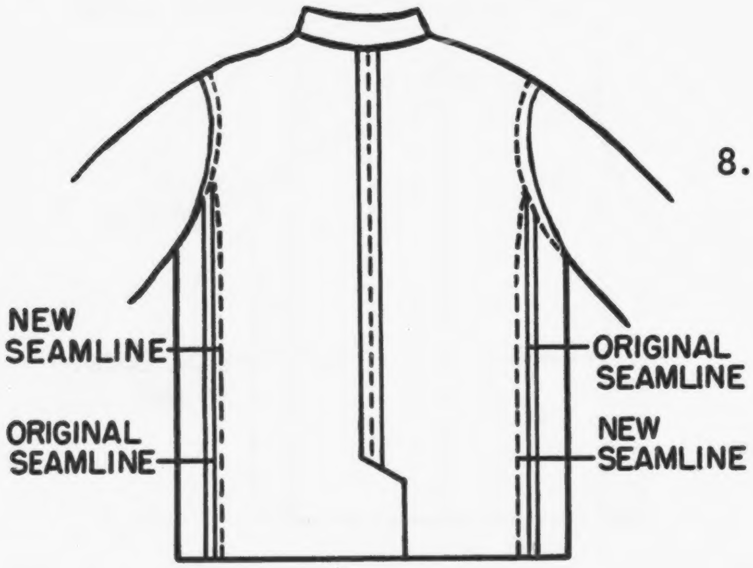


Figure 55.

8. The same amount will be taken out of each side back seam that was taken out of the center back. Again, the total amount will be divided in half before marking the new seamline. For example, the new seam will be 1/4 inch from the original seamline if 1/2 inch needs to be taken out of the coat back. Taper the seam sharply from nothing at the armhole to the amount to be taken out (see Figure 55).

9. Remove the original stitching lines.

10. Press the new seams open and then hem the lining to the coat.

11. When the pleats are in the side back seams, then that seam is tapered as shown in Figure 56. The center back seam tapers from nothing at the collar to the amount to be taken out and is stitched straight to the hemline.

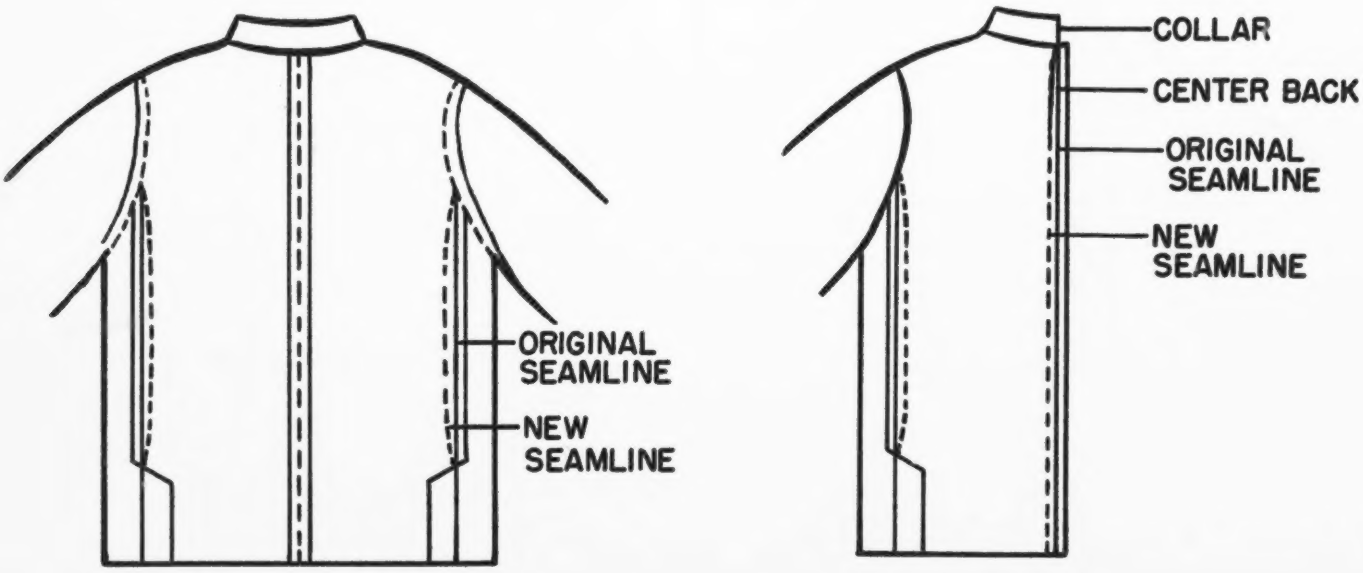

ORIGINAL SEAMLINE
NEW SEAMLINE
COLLAR
CENTER BACK
ORIGINAL SEAMLINE
NEW SEAMLINE

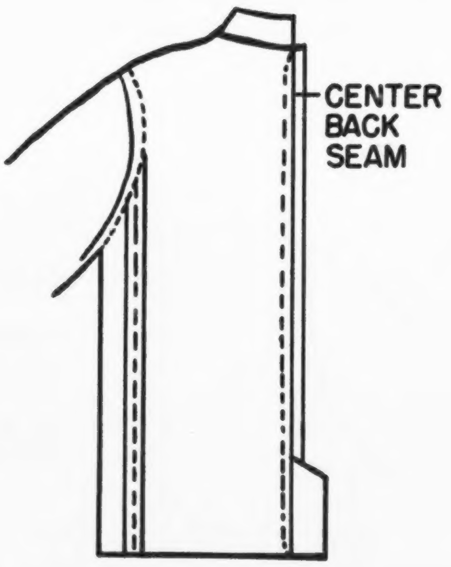
Figure 56.

12. If a coat needs more width across the back, the same procedure is used except that the original seams are let out the needed amount.
NOTE: The amount that can be let out will be determined by the width of the seam allowance.

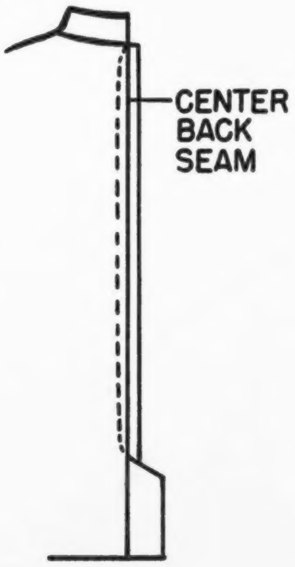
QUESTIONS:

1. If the amount to be taken out of the coat measures 2-1/4 inches, how much would be taken out of the center back and each side back seam? How much deeper than the original seam would each seam be made?

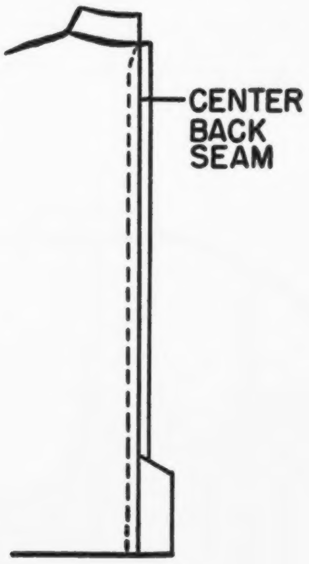
2. Which illustration shows the line of stitching to be used when the pleat is in center back of the coat?



A



B



C

3. How does the fitter usually indicate the amount to be taken out of the back of the coat?

4. Draw a rough sketch of a suit coat. Indicate the lines of stitching which would be used to take in the side back seams of the coat when the pleats are in those seams.

UNIT VI-4

MEN'S CLOTHING ALTERATIONS

SUBJECT:	Waistline Alterations in Trousers
TASK:	Uses appropriate construction techniques to make alterations
OBJECTIVE:	Be able to describe procedures for waistline alterations

Altering the waistline is not a difficult task. The center back seam can be let out or taken up; however, the amount that can be let out is determined by the amount of seam allowance on the center back seam. Do not try to let out durable press trousers because old seamlines and creases will show.

The procedure to follow when making the waistline larger is:

1. Check the markings on the garment with the alteration ticket.
2. Examine the center back seam to see if the seam allowance is large enough to let out the necessary amount.
   NOTE: If the trousers need one inch extra ease at the waistline, the seam allowance would have to be at least 3/4 inch wide so that 1/2 inch could be let out on each seam allowance, leaving a 1/4 inch seam.
3. Observe the original construction of the waistline in center back. Then remove the stitches which hold the facing in place. Remove the belt loop if there is one at center back.
4. With the trousers wrong side out, mark the location of the new seamline. To determine where the mark will be placed, divide the amount to be let out by two and measure this distance from the original seamline. For example, if the trousers need to be let out two inches, the new seamline would be one inch from the original seam. One inch out of each seam allowance would give the necessary two inches (see Figure 57).

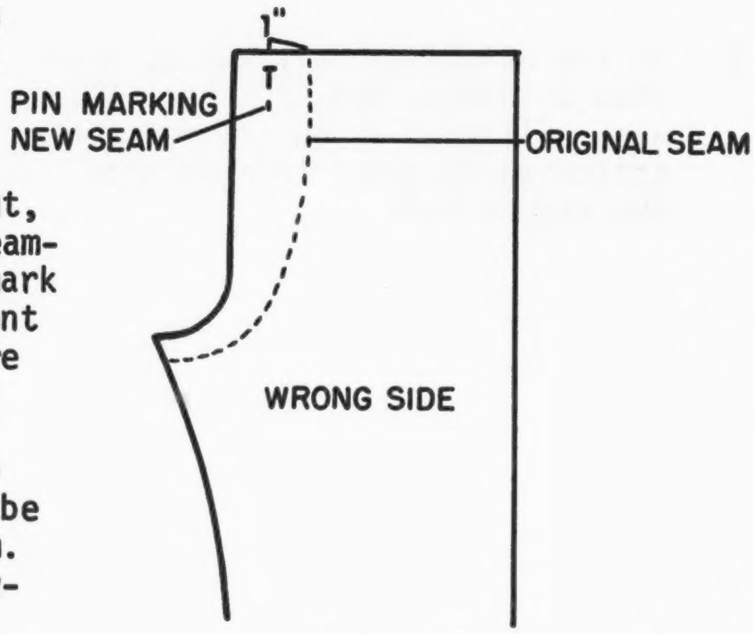


Figure 57.

5. Stitch from point where original seam evens out and taper to chalk mark at the top of the facing (see Figure 58).

6. Pull out original stitching and press seam open.

7. Tack facing to trousers.

8. Stitch belt loop in place.

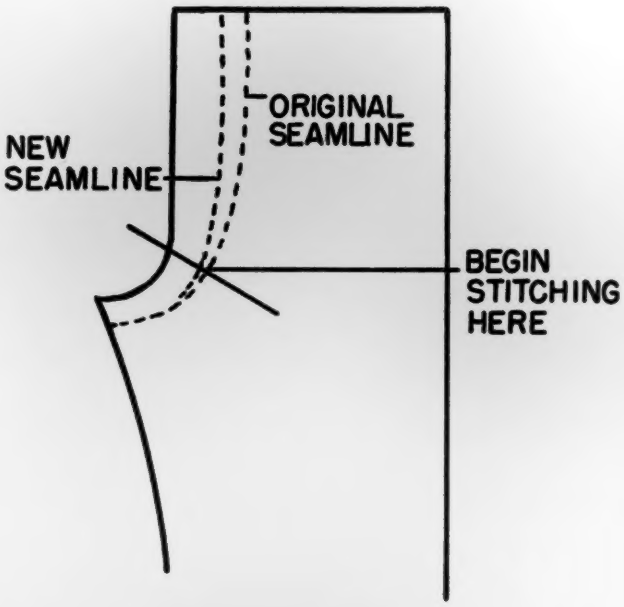

ORIGINAL SEAMLINE
NEW SEAMLINE
BEGIN STITCHING HERE

Figure 58.

The procedure to follow when making the waistline smaller:

1. Check the alteration ticket.

2. Follow steps 3 to 8 of the procedure for making the waistline larger except that the new seamline will be inside the original seamline (see Figure 59).

3. If the waistline is taken up more than 3 inches, the back seam allowance will need to be trimmed after stitching in order to eliminate the excess bulk.

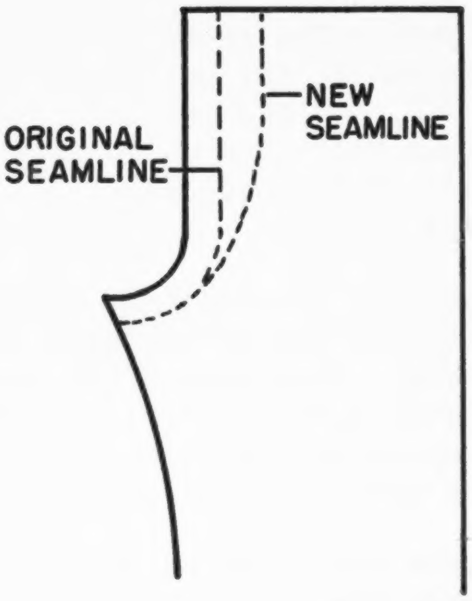
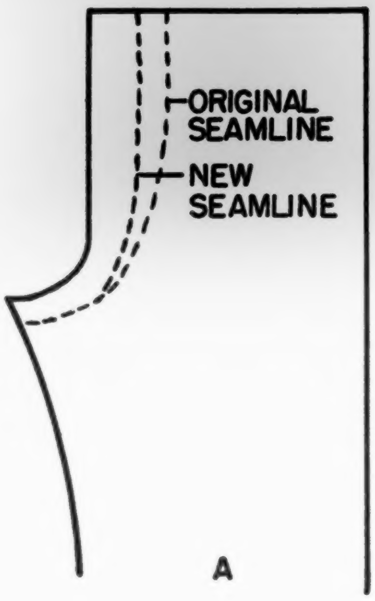

NEW SEAMLINE
ORIGINAL SEAMLINE

Figure 59.

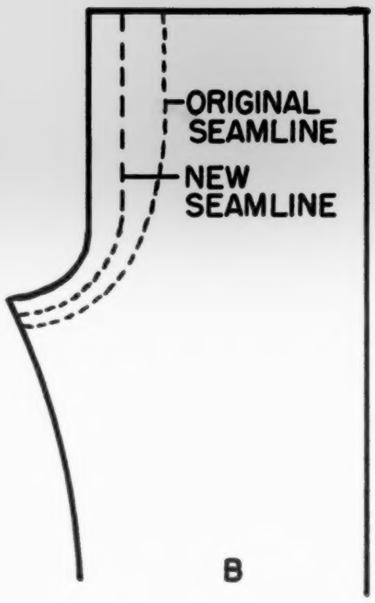
QUESTIONS:

1. A pair of trousers needs to be taken in 1-1/2 inches. How far should the new seamline be from the original seamline?
   a. 3/8 inch
   b. 3/4 inch
   c. 1-1/2 inch

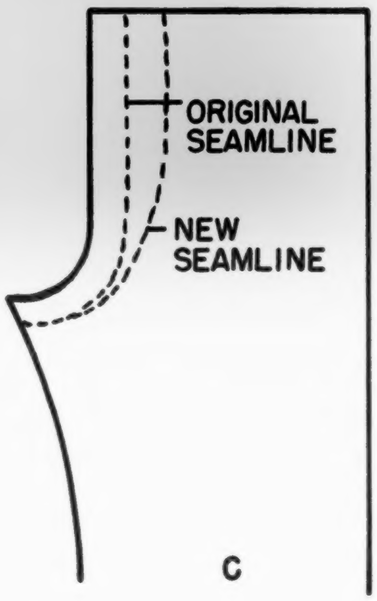
2. Which of the following illustrations shows the line of stitching to use when letting out the waistline of a pair of trousers?


ORIGINAL SEAMLINE
NEW SEAMLINE

A


ORIGINAL SEAMLINE
NEW SEAMLINE

B


ORIGINAL SEAMLINE
NEW SEAMLINE

C

3. If the center back seam allowance in a pair of trousers is 1 inch wide, how much larger can the trousers be made?

UNIT VI-5

MEN'S CLOTHING ALTERATIONS

SUBJECT: Cuff Alterations on Trousers

TASK: Uses appropriate construction techniques to make alterations

OBJECTIVE: Be able to comprehend procedures for cuff alterations

CUFF FINISHES

One of the major responsibilities of the alteration department is finishing and altering the length of men's trousers. Most trousers of a suit ensemble are unfinished until sold to the customer. Current styles and customer preference will determine the length and finish to be used on the trousers. The regular cuff finish is used most often; however, another method is the continental finish in which the trouser leg is hemmed without a cuff.

The procedure to follow for a Regular Cuff Finish is:

1. Check the information on the tag with the markings on the garment.
2. If the alteration tag gives the customer's finished inseam measurement, begin this measurement at the crotch and then make a chalk mark on the inseam at the required length. If, on the other hand, the length was marked with chalk by the fitter, transfer this marking to the right side of the fabric on the inseam. This chalk mark now indicates the length desired by the customer (see line 1 on Figure 60).
3. Measure the desired width of the cuff below the first line and mark another line (see line 2 on Figure 60). The present trend for width of cuffs is from 1-1/8 inch to 1-1/2 inch, but this may vary from one customer to another.
4. Add the width of the cuff to the amount to be turned under for the hem (minimum of one inch) and mark another line (see line 3 on Figure 60). Be sure to draw these chalk lines on both sides of both trouser legs.

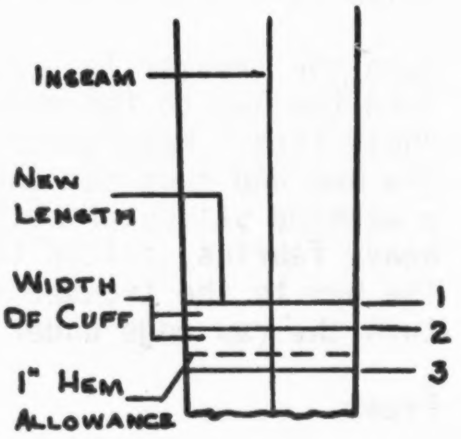


Figure 60.

NOTE: Figure 61 shows the position of the three lines described in Steps 2 through 4 when the cuff is finished.

5. Trim the fabric off below line 3 (see Figure 60).

6. Turn bottom of the trouser leg to the wrong side on line 2. Be sure the seamlines meet. Baste on line 1 to hold hem in place. Keep this line straight so cuff will be even in width.

7. Turn the trouser leg inside out. Fold under the raw edge of the hem and stitch line 3, which is now the bottom of the trouser leg, to the trouser, This is usually done with a blind stitch machine, but a lock stitch machine may be used.

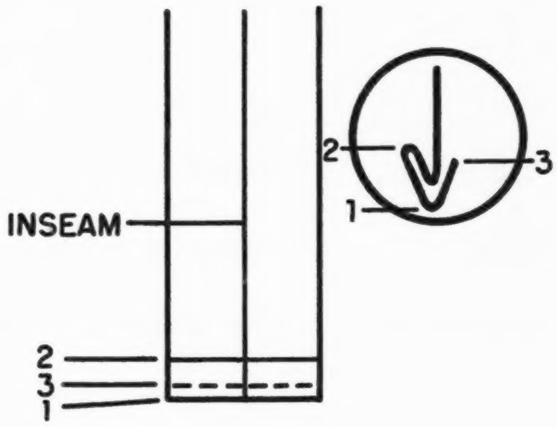


Figure 61.

8. Turn the trousers right side out and turn the cuff up on line 1. Tack the cuffs to the trousers at each seam using hand or machine stitches. To prevent stitches from showing, be sure to tack exactly on the seams.

9. Press.

The procedure for a Continental Finish (Cuffless) is:

1. Refer to Step 2 under "Regular Cuff Finish" to determine new trouser length.

2. Mark a chalk line all around the trouser leg at the length desired by the customer.

3. Measure 1-1/2 to 2 inches down from the first line and mark with chalk. This measurement is the depth of the hem. Trim the fabric below this line (see Figure 62).

4. Turn the trouser leg wrong side out and fold the hem to the wrong side on the chalk line. Fold under the raw edge of the hem and then hem the trousers with a machine stitch or stitch by hand. On heavy fabrics, stitch the raw edge of the hem to the trouser leg; do not turn the raw edge under.

5. Press.

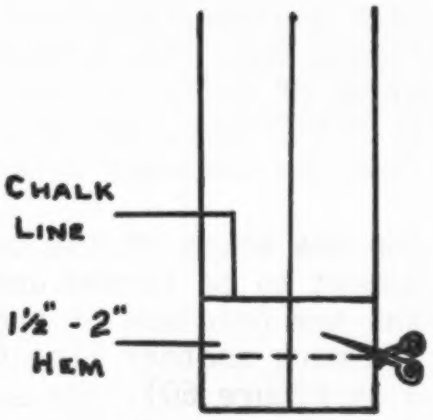


Figure 62.

CUFF ALTERATIONS

Men's trousers and slacks may be purchased with or without cuffs. The two alterations for trousers with cuffs are (1) regular cuff alterations and (2) permanent-press cuff alterations.

Regular Cuff Alterations:

1. If the new length is marked with chalk instead of being indicated on the alteration tag, measure from the crotch to the chalk mark and record the measurement. (The chalk mark may be removed during pressing.)
2. Remove tacks holding cuffs in place.
3. Rip the cuff hem and press the trousers.
4. Follow Steps 3 through 8 which were described for finishing regular cuffs.

Permanent-Press Cuff Alterations:

Different procedures are followed in altering cuffs on permanently pressed or creased trousers. There is a limit of two inches which the trousers can be shortened without tapering the trouser leg. If the trouser leg is shortened more than this, the cuff becomes too narrow to fit the tapered trouser leg (see Figure 63). If the leg needs to be shortened more than two inches, however, it can be tapered from the cuff to the knee on both seams. If one inch must be taken out of the trouser leg, both seams would be stitched 1/4 inch deeper (see Figure 64).

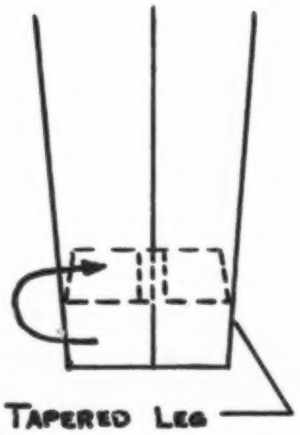


Figure 63.

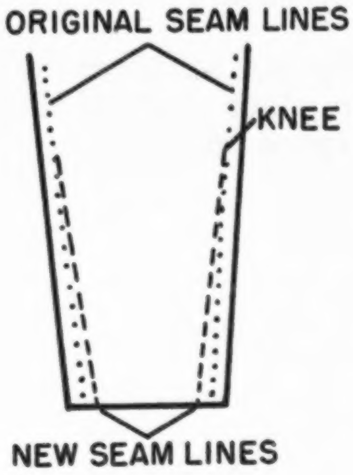


Figure 64.

The procedure to shorten permanent-press trousers is:

1. Check instructions on tags with markings on the garment.
2. Remove tacks holding cuffs in place.
3. Unfold the cuffs and cut them off just above the stitches holding the hem in place (see Figure 65).

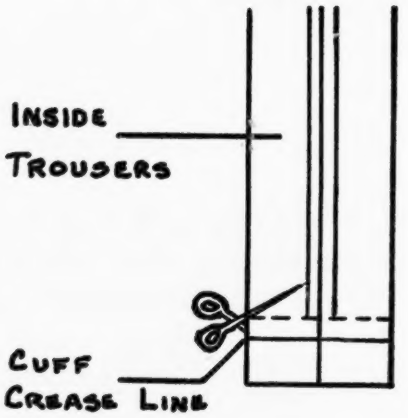


Figure 65.

4. Beginning with the chalk mark made by the fitter, draw a straight chalk line around the entire trouser leg at the new length. If the length was given on the alteration tag, however, measure from the crotch along the inseam to the indicated length and then draw the chalk line.
5. Trim off the fabric below the chalk line. (The amount trimmed off is the amount the trousers will be shortened.)
6. Place the cuff inside the leg so that the cut edge of the trousers comes to the crease in the cuff. Match seams and creases. Machine stitch 1/8 inch above the crease of the cuff. Sometimes a second line of stitching is also made over the original line of blind stitching.
7. Tack the cuffs at the seams. Press.

To lengthen permanent-press trousers, a false French cuff is made. The trouser leg may be lengthened only the width of the cuff.

The procedure to lengthen permanent-press trousers is:

1. Rip out stitches holding the hem in place. It will then look like Figure 66.

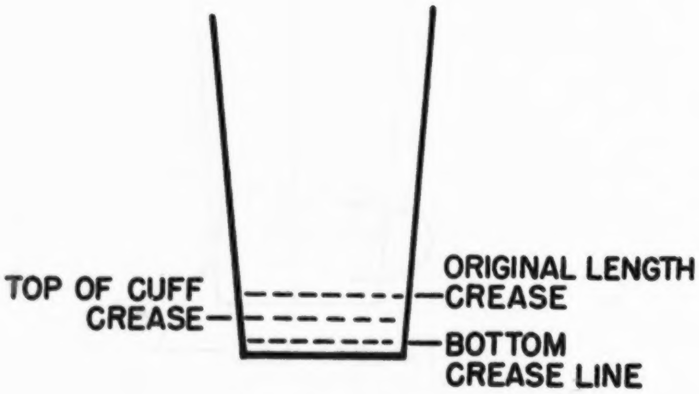


Figure 66.

2. Fold trouser leg to the inside on the bottom crease line (see Figure 67). Pin and hem. Stitches should not show on right side of trouser leg.

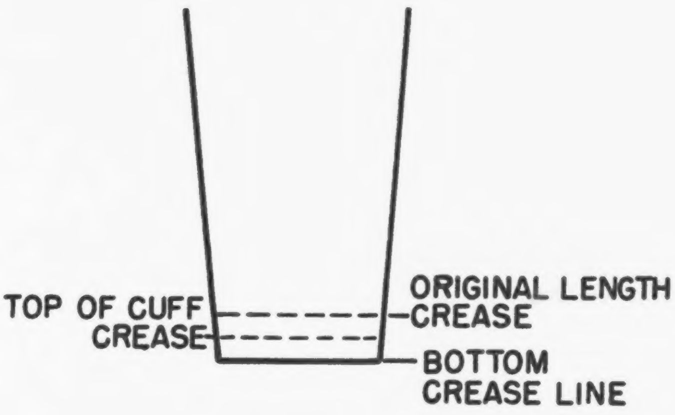


Figure 67.

3. Fold middle crease line (top of cuff crease) up to meet top crease line (original length) as shown in Figure 68. Note that the top of the original cuff remains the top of the new cuff.

4. Pin in place, tack top of cuff to trouser leg at seams, and press.

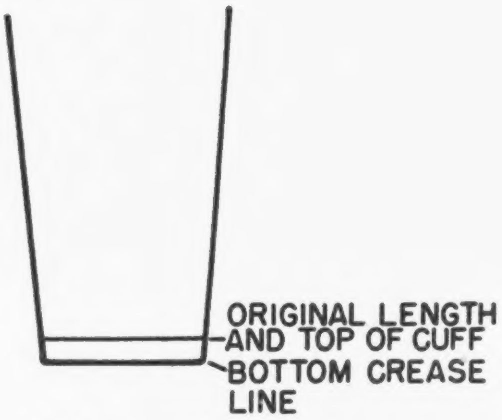


Figure 68.

QUESTIONS:

1. What is the present trend for the width of cuffs on men's trousers?

2. Take a piece of paper about two inches wide and six inches long to represent an unfinished trouser leg. Mark the length line near the top of the paper. Mark a line for a cuff 1-1/4 inches wide. Then draw line 3 which indicates the amount to be turned to the wrong side. Scotch tape this to your answer sheet.

3. Describe the process used to shorten a pair of trousers which is permanently creased.

4. What is a "continental finish"?

5. How much can a trouser leg be shortened without tapering the seams?

6. How much can permanent-press trousers be lengthened?

UNIT VI-6

MEN'S CLOTHING ALTERATIONS

SUBJECT:	Crotch Alterations for Trousers and Tapering of Trouser Legs
TASK:	Uses appropriate construction techniques to make alterations
OBJECTIVE:	Be able to comprehend method used to alter the crotch and taper trouser legs

The crotch alteration is necessary when the trousers have excessive fullness in the seat area. This fullness is removed by altering the inseam.

TERMINOLOGY (see Figure 69):

1. Crotch: The area formed by the intersecting inseams, front seam, and seat seam.
2. Inseam: The inside seam of the trouser legs. Trouser lengths are measured along this seam.
3. Seat seam: The back seam extending from the waistband to the crotch intersection.
4. Front seam: The seam extending from the waistband to the crotch intersection. In men's trousers, the zipper is inserted in this seam. Sometimes part of this seam is referred to as the seat seam.
5. Eccle: Zippers in men's trousers have an extended zipper facing called the eccle, which is stitched to the front seam and extends into the seat seam. This reinforces the crotch intersection.

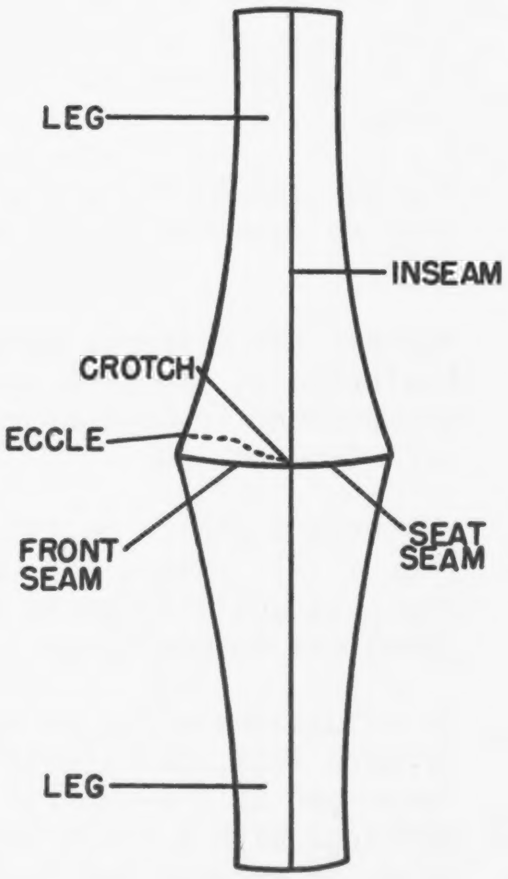


Figure 69.

When the crotch of a pair of trousers needs to be altered, the following procedure may be used:

1. The amount to be taken out of the crotch will usually be marked by a tuck, which is pinned across the back of the trouser (see Figure 70).

2. Although the amount to be taken out of the crotch is marked by pinning a tuck across the back of the trousers, the alteration itself is made in the inseam in the crotch area. Mark the depth of the tuck with chalk on the back seam and remove the pins (see Figure 71).

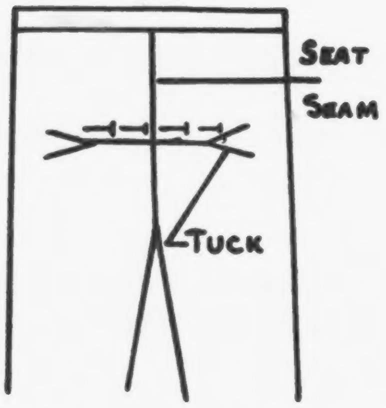


Figure 70.

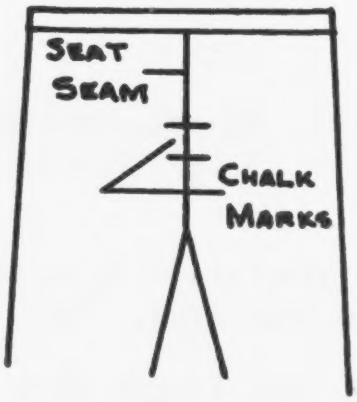


Figure 71.

3. Rip the eccle at the base of the fly and then rip the crotch and the front seam up to the zipper. Rip the seat seam about double the amount it is to be taken in so there will be enough room in which to work. For example, if two inches are to be taken in, rip at least four inches.

4. Rip the inseam of each trouser leg beginning at the crotch area and continuing down the leg to the knee unless the leg is to be tapered to the cuff.

5. Measure the distance between the chalk marks made on the seat seam beginning at the tuck pinned in during the fitting. Divide this measurement in half as equal amounts must be taken from the inseam in each trouser leg.

6. Mark the width to be taken in on the back part of the trouser legs (see Figure 72). Begin the marked line at the crotch area and gradually taper it until it meets the inseam at the knee. Be sure the marks are identical on both legs.

7. In situations where an additional amount is to be tapered out of the trouser legs, the standard procedure is to mark the amount to be taken out at the cuff as well as at the crotch and join these two markings with a chalk line (see Figure 73). Unless the amount to be taken in exceeds two inches, the back seam does not need to be trimmed.

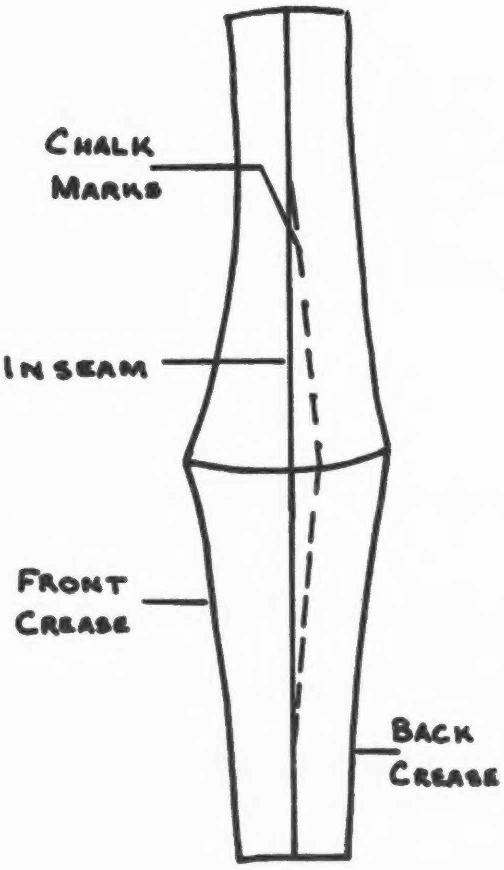

CHALK MARKS
INSEAM
FRONT CREASE
BACK CREASE

Figure 72.

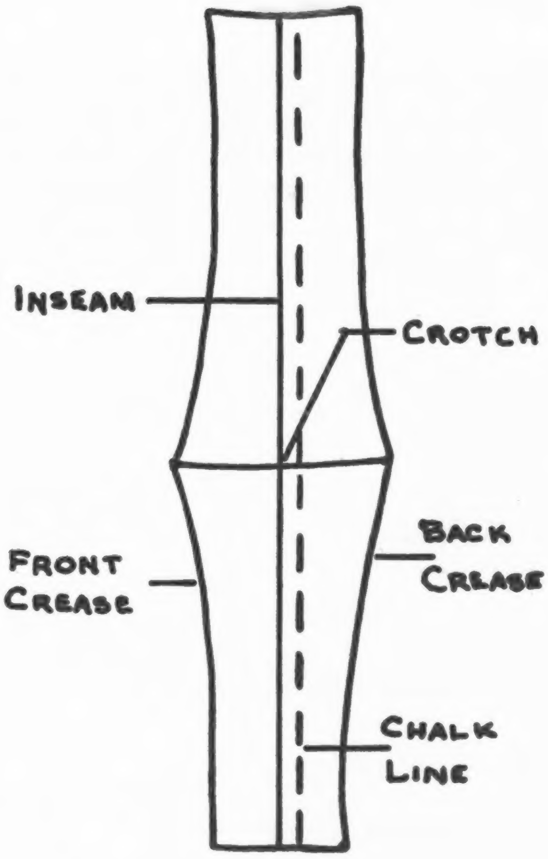

INSEAM
CROTCH
FRONT CREASE
BACK CREASE
CHALK LINE

Figure 73.

8. Place the seam line of the front inseam on the chalk mark on the back inseam (see Figure 74). Pin into position. Repeat this procedure on other trouser leg.

9. Place the trouser leg under the presser foot with the front inseam on top and begin stitching at the knee (or cuff). Follow the original seamline.

10. Press open the inseams.

11. Pin the seat and front seams in position and restitch. Center the eccle over the crotch seam and stitch.

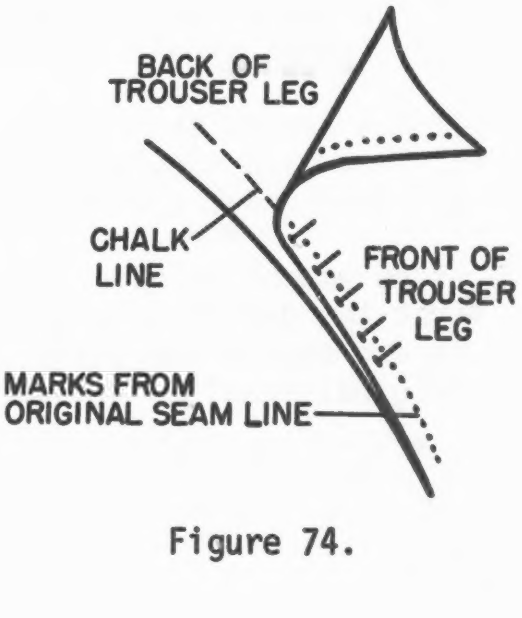

BACK OF TROUSER LEG
CHALK LINE
FRONT OF TROUSER LEG
MARKS FROM ORIGINAL SEAM LINE

Figure 74.

12. Press the front creases as they were originally since they were not changed by the crotch alteration. As a result of the alteration, however, the positions of the back creases were changed. Match the seams at the bottom of the trouser leg and press the back crease in the new position. The back crease should end about 6 inches above the crotch, and the front crease should end 3-1/2 inches below the waist.

13. When the trouser leg is to be tapered and no other alterations made, the same amount should be taken out of both seams. If the leg is to be tapered two inches, each seam would be taken in 1/2 inch. The present standard measurement across cuffs is eight inches.

NOTE: The crotch in permanently pressed trousers cannot be altered because the back crease cannot be changed.

QUESTIONS:

In questions 1-5, match the letter of the seam description with the term it describes.

TERM	DESCRIPTION
_____1. Seat seam	a. The inside seam of the trouser leg
_____2. Crotch	b. Back seam extending from the waistband to the crotch
_____3. Front seam	c. The area formed by the intersecting seams
_____4. Inseam	d. The extended zipper facing in trousers
_____5. Eccle	e. The seam of trousers in which the zipper is inserted

6. How is the amount to be taken out of the crotch marked on the trousers?

7. If the amount to be taken out of the crotch measures one inch, how many inches should be ripped from the seat seam?

8. If the amount to be taken out of the crotch measures two inches,
   a. how much should be taken out of each inseam?
   b. from which part of the inseam is this amount taken?

9. If no amount is given on the tag or marked on the cuff to indicate that the entire trouser leg is to be tapered, at what point on the inseam should the chalk line for the crotch alteration join the original seam?

10. If the amount to be taken out of the crotch is 1-1/2 inches, will the back inseam need to be trimmed after it is altered? Why?

11. When a crotch alteration is made, only one of the leg creases is affected. Which crease will be relocated? Which crease is pressed first?

12. Can the crotch in permanently creased pants be altered? Why?

UNIT VI-7

MEN'S CLOTHING ALTERATIONS

SUBJECT:	Pocket Alterations for Trousers
TASK:	Uses appropriate construction techniques to make alterations
OBJECTIVE:	Be able to describe methods used to replace and repair pockets in men's trousers

POCKET REPLACEMENT

Often the pockets of men's trousers wear out before the rest of the trousers. The degree of wear on the pocket determines the type of alteration needed. If only the tip of the pocket is worn, a half-pocket (pocket tip) alteration is all that is necessary. In many cases, however, the entire pocket is worn and a new pocket must be inserted.

Terms used in pocket replacement procedures are defined as follows (see Figure 75):

1. Pocket tip: The bottom part of the pocket.
2. Mouth of pocket: The opening of the pocket.
3. Pocket facings: The facings which are located at the mouth of the pocket. They are made from the same fabric as the trousers.
4. Welt seam of pocket: Sometimes called a lapped seam or topstitched seam. It is a strengthening stitch at the top of the mouth of the pocket.
5. Bar tack: Stitching at the top and bottom of the mouth of the pocket which reinforces the opening.

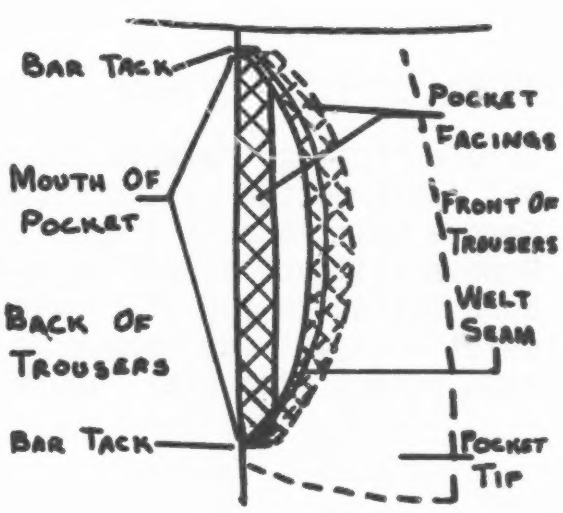


Figure 75.

Replacing a Half-Pocket

1. Cut off lower half of pocket. Rip out seam in the part of the pocket that has been cut off. Use this as a pattern to cut a new pocket half, allowing at least 1-1/2 inches across the top for a seam (see Figure 76).

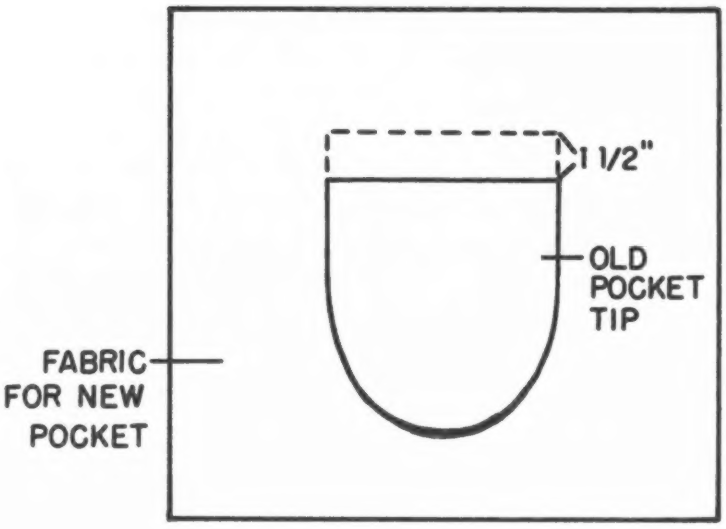

1 1/2"
OLD POCKET TIP
FABRIC FOR NEW POCKET

Figure 76.

2. Attach the half-pocket to what was left of the original pocket using a flat fell seam. Make a French seam at the bottom of the pocket for reinforcement (see Figure 77). Refer to Experiences with Clothing, pages 343-344, for directions on how to make French and flat fell seams.
(Pollard, Belle. Experiences with Clothing. Boston, Massachusetts: Ginn and Company. 1961.)

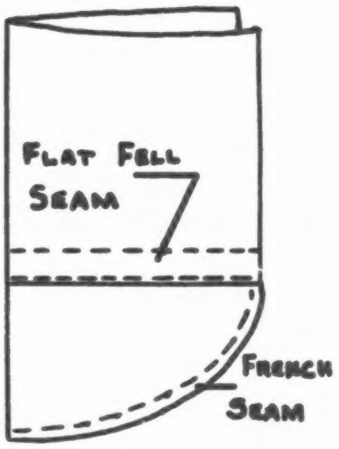

FLAT FELL SEAM
FRENCH SEAM

Figure 77.

Replacing the Entire Pocket

1. Before ripping, observe carefully the construction of the pocket. Remove belt loop if there is one. Remove stitches attaching waistband facing to top of trouser waistline just far enough to get into pocket area (see Figure 78).

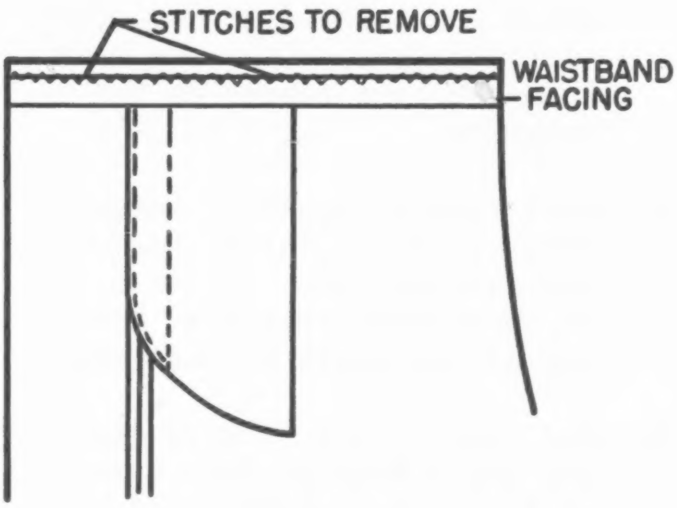

STITCHES TO REMOVE
WAISTBAND FACING

Figure 78.

2. Remove stitches holding top of pocket in place. Rip out seam on pocket sides and bottom (see Figure 79).

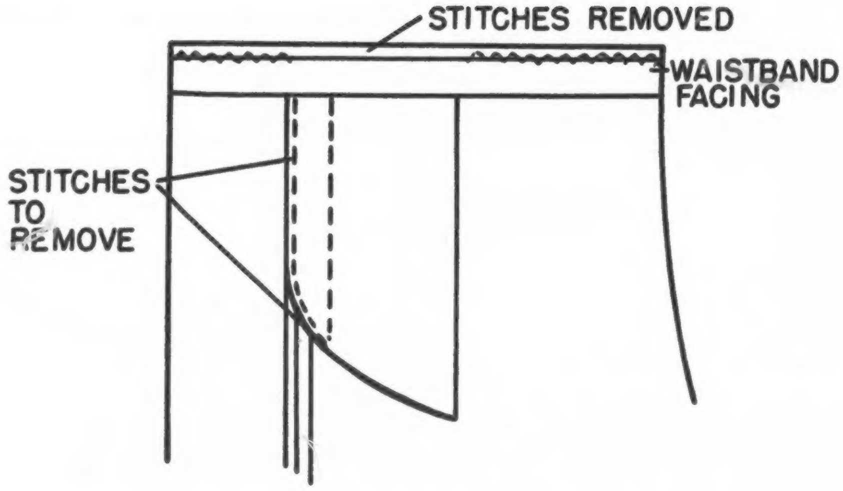

STITCHES REMOVED
WAISTBAND FACING
STITCHES TO REMOVE

Figure 79.

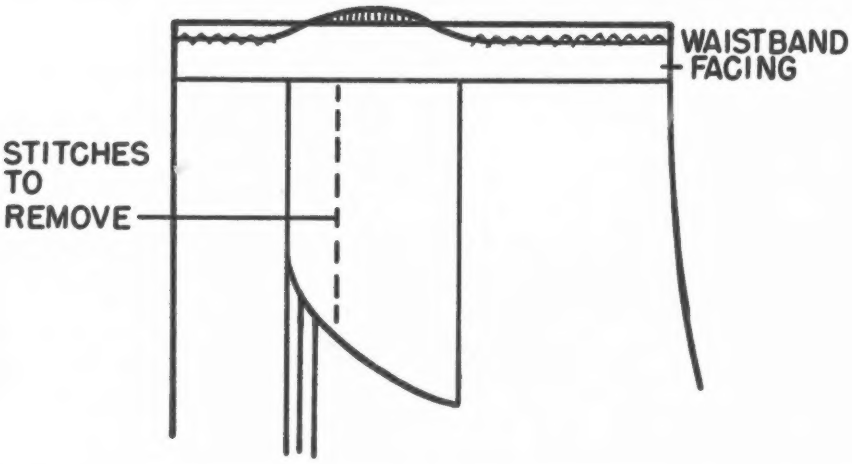

WAISTBAND FACING
STITCHES TO REMOVE

Figure 80.

3. If bar tacks at the bottom and top of the pocket are sewn through the pocket, cut around them, but do not rip them out. Rip out stitching that attaches pocket facing to pocket on top side of pocket (see Figure 80). When this is ripped, the pocket will open up as shown in Figure 81.

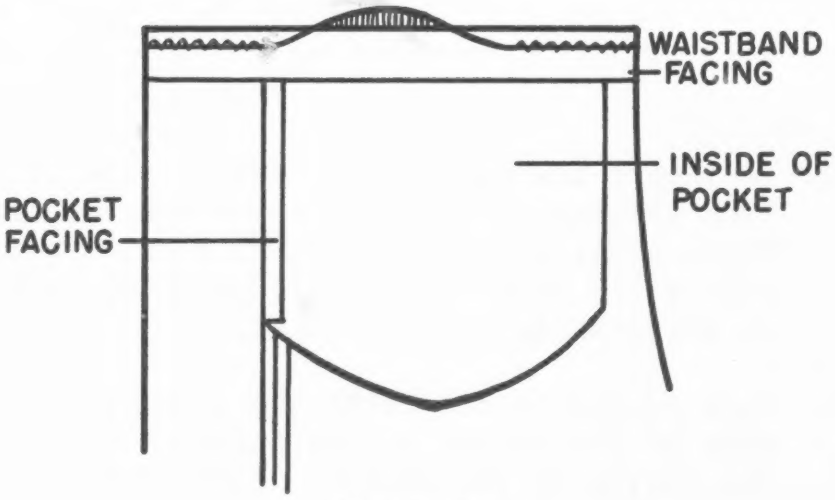

WAISTBAND FACING
INSIDE OF POCKET
POCKET FACING

Figure 81.

4. Cut the pocket out of the trousers, beginning 1/2 inch beyond edge of pocket facing. Cut flush with bottom of facing at lower edge (see Figure 82).

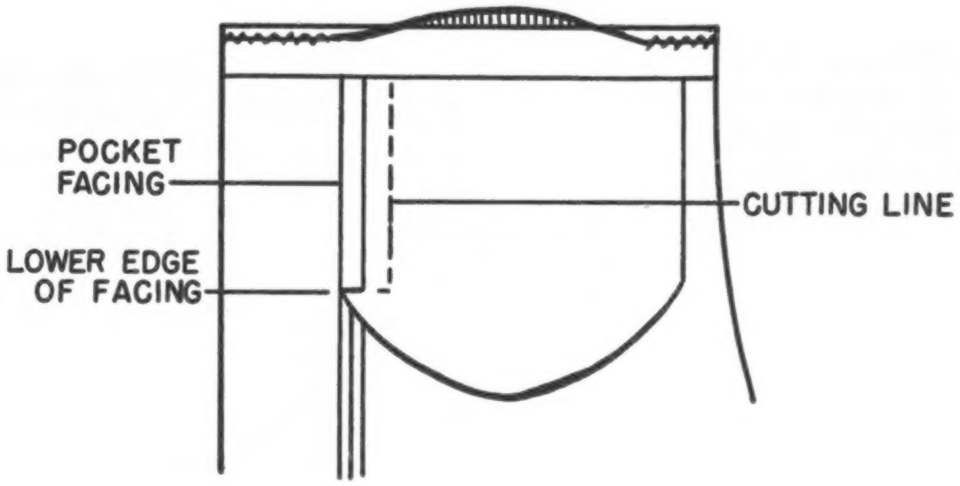


Figure 82.

5. Now cut the new pocket from a durable fabric using the old pocket as a pattern. Cut new pocket allowing 1/2 inch extra on side of pocket that was cut from trousers (see Figure 83).

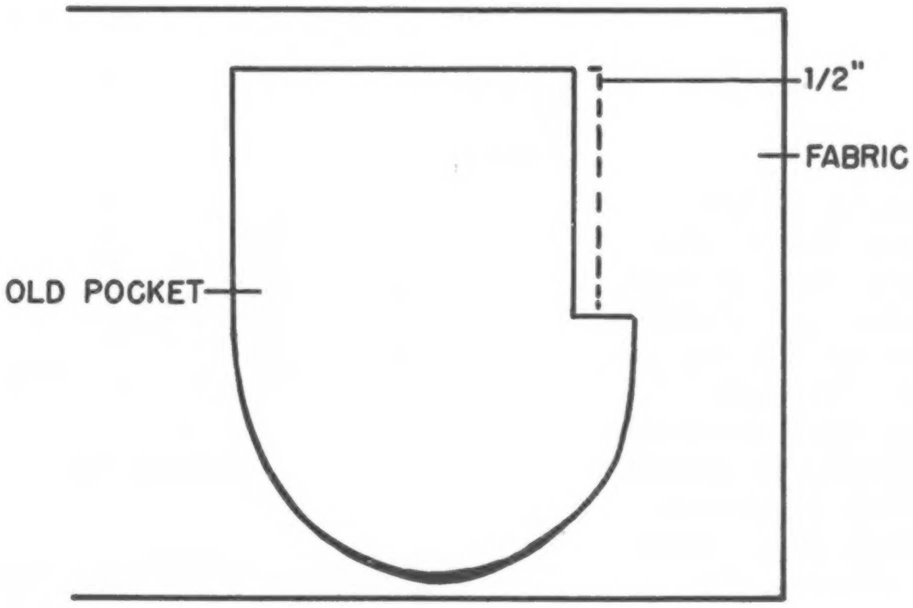


Figure 83.

6. To insert the new pocket, stitch side of new pocket, on which 1/2 inch allowance was cut, to the 1/2 inch extension of the old pocket. Place right side of pocket to right side of the extension and stitch with a 1/2 inch seam. This procedure places the seam allowance on the outside of the pocket.

7. Fold pocket in half with the wrong sides together and stitch a 1/4 inch seam at the bottom of the pocket. This places the seam allowance on the inside of the pocket. Turn pocket inside out.

8. On right side of trousers, topstitch facing to the pocket as it was originally (see Figure 84).

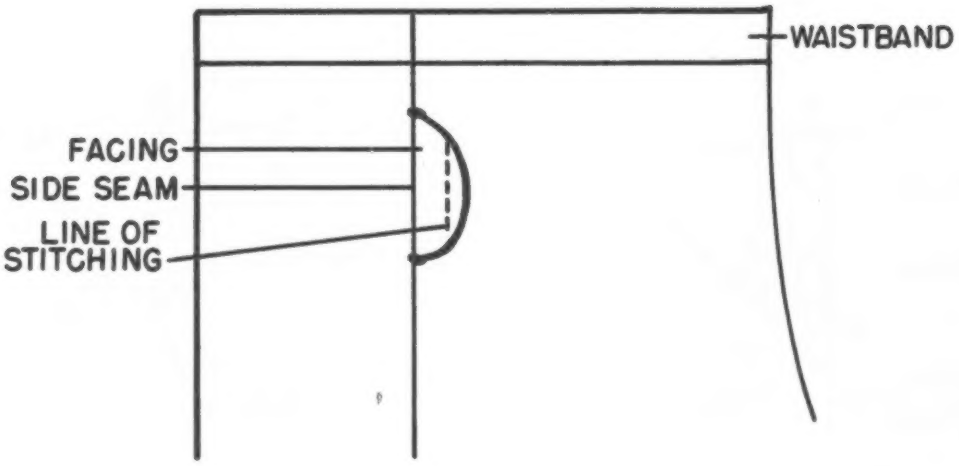

WAISTBAND
FACING
SIDE SEAM
LINE OF STITCHING

Figure 84.

9. On wrong side of trousers, fold under lengthwise edge of top pocket side. Stitch the edge of pocket to side seam allowance. Stitch bottom of pocket 1/4 inch from edge making a French seam (see Figure 85).

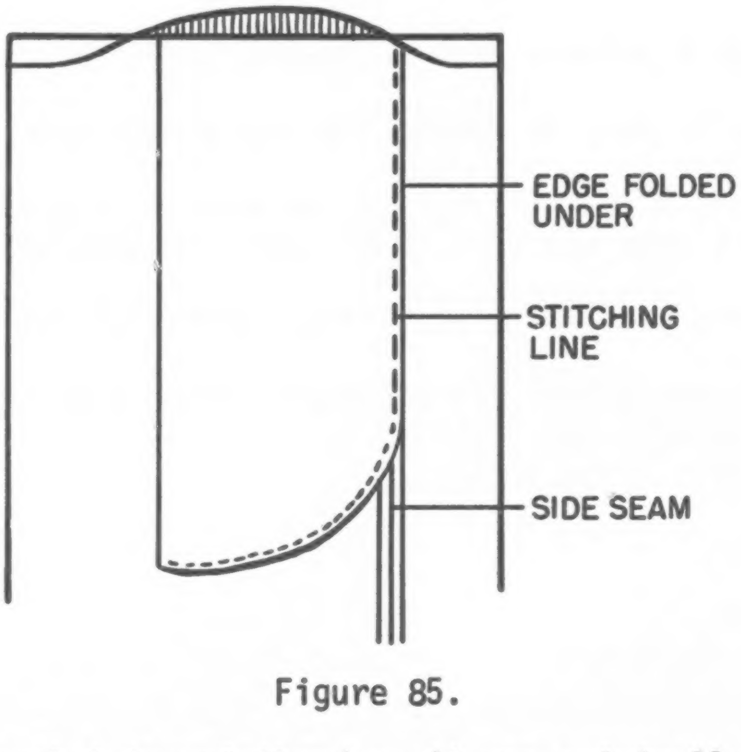

EDGE FOLDED UNDER
STITCHING LINE
SIDE SEAM

Figure 85.

10. Attach top of pocket to waistband as it was originally.

Reversing Worn Facings

Each pocket has two facings at the mouth (opening) of the pocket. If either the bottom or the top facing of the pocket is worn, it can be reversed so that the worn edge will be less noticeable. The facings are ripped from the seams, reversed, and reseamed before the new pocket is inserted (see Figure 86).

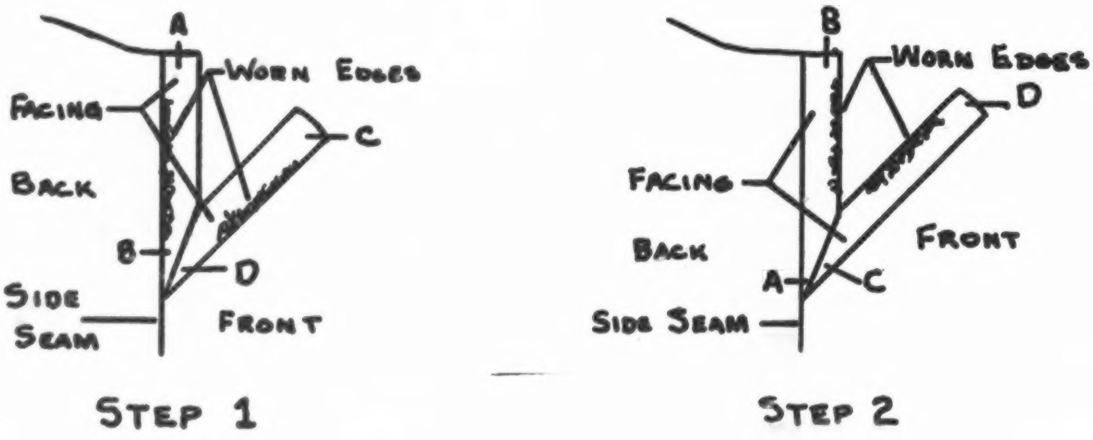

A
WORN EDGES
FACING
C
BACK
B
D
SIDE SEAM
FRONT
STEP 1
B
WORN EDGES
D
FACING
FRONT
BACK
A
C
SIDE SEAM
STEP 2

Figure 86.

QUESTIONS:

1. What are the two types of pocket replacements?
2. What is used as a pattern when cutting a new pocket?
3. What type seam is used to finish the tip of the pocket? Why?
4. The edges of the pocket facings may be worn or frayed a little. What alteration will make the worn edges less conspicuous?
5. What is the term used to refer to the opening of the pocket?
6. When cutting a new pocket for trousers, where does the extra 1/2 inch need to be allowed?

Home Economics
Instructional Materials Center
Lubbock, Texas

UNIT VII-1

CLOTHING REPAIRS

SUBJECT: Repairing and Reinserting Zippers

TASK: Replaces zippers

OBJECTIVES: Be able to list reasons and procedures for
(1) reinserting a zipper
(2) repairing a zipper

The zipper is a widely used placket closing for both women's and men's garments. Extensive wear, improper care, and frequent laundering or drycleaning may impair or damage the mechanical operation of the zipper. The alteration department of the dry cleaner or retail store will repair or replace damaged zippers.

When altering a waistline or side seam, it is often necessary to remove the zipper and then reinsert it. The clothing assistant will need to observe carefully the method used by the manufacturer before ripping the zipper so the same method can be used to replace it. She will need to master several zipper application methods also and be able to reinsert the zipper with speed and accuracy.

Many types and weights of zippers are available. Today both metal and nylon polyester coil zippers are used by clothing manufacturers.

Measurements used in directions for inserting zippers refer to the length of the metal portion, not the length of the tape. Other terminology related to zippers is defined in the following section.

1. Tape:	The zipper fabric
2. Teeth:	Metal parts attached to the zipper tape
3. Polyester coil:	Used in place of metal teeth for a more flexible and lighter weight zipper
4. Slider:	The metal tab that glides over the teeth to open and close the zipper
5. Metal chain:	Made up of the metal teeth; closed and opened by the tab or slider

6. Bottom stop: Metal bar placed over the teeth at the bottom of the zipper as a stop for the slider

7. Top stop: Metal bar placed on one side of the tape at the top of the zipper chain to stop the slider

8. Overlap: The fold of fabric extending over the zipper chain in:

    trousers--lapped on left front

    skirts--the left side of zipper (skirt front)

9. Underlap: Right side of zipper (skirt back)

10. Placket: An opening in snug or semi-fitted styles making it easier to get the garment on the body

COMMERCIAL METHOD OF REINSERTING A ZIPPER

The following procedure may be used for reinserting a zipper in either the side seam or center back of a garment. The first step is to stitch the seam, in which the zipper is to be inserted, with a machine basting stitch the length of the zipper teeth. Press the seam open and then remove the basting stitch. This process provides a smooth line and makes the insertion of the zipper much easier.

Close the zipper and place the fold of the front seam allowance over the zipper teeth. Be sure the zipper teeth are covered. Pin the zipper in place, starting at the top and working to the bottom of the zipper. Place the pins diagonally about one inch apart, with the points toward the seamline. When the bottom of the zipper is reached, pin the back fold of the skirt directly against the zipper teeth. The pins are again inserted diagonally, beginning at the bottom of the zipper (see Figure 87).

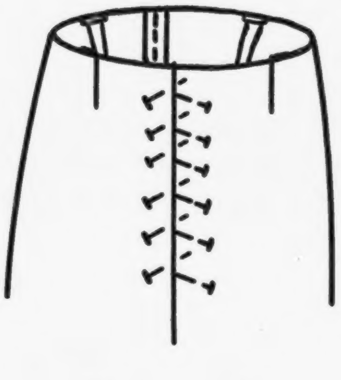


Figure 87.

A zipper foot may be used for stitching the zipper, but the regular presser foot is satisfactory and time is not lost in changing attachments. Open the zipper for about 1-1/2 inches to begin stitching.

Begin stitching 1/2 inch from the fold on the skirt front. Remove the pins as the presser foot reaches them to prevent the formation of puckers in the stitching line. After stitching about 1-1/4 inches from the top of the zipper, stop the machine. Leaving the needle in the fabric, raise the presser foot. The zipper tab can then be pushed to the top and a straight line of stitching continued (see Figure 88).

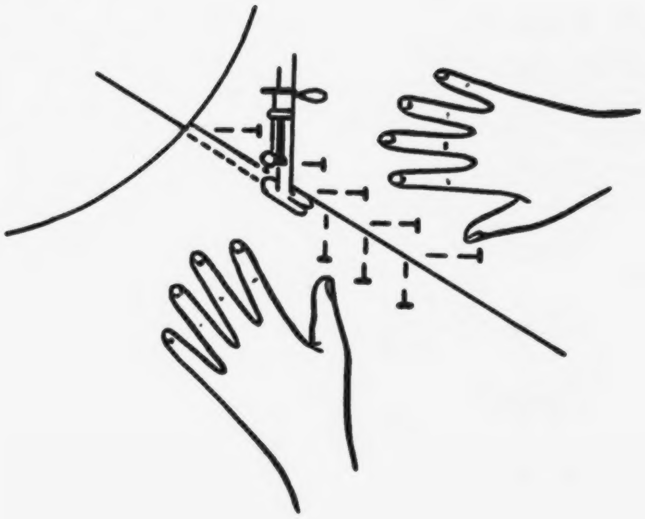


Figure 88.

Stitch to the bottom of the zipper, turn a square corner, and stitch across the bottom of the zipper. Turn another square corner when the edge of the back fold is reached, and continue to the top of the zipper, stitching as close as possible to the fold. The presser foot will glide on top of the closed zipper teeth while this line of stitching is made.

About 1-1/2 inches from the top, the zipper will again need to be opened to allow a straight line of stitching to be made past the tab. This time it may be necessary to lift the needle to provide space to slide the zipper tab down. Then reinsert the needle in the same place from which it was raised, and stitch to the top of the placket.

QUESTIONS:

1. What are two types of situations which make it necessary to reinsert a zipper in a garment?

2. Arrange the steps below in the correct order for inserting a zipper in a skirt. Place the corresponding letter in the blank following each step.

   Step 1. _____

   Step 2. _____

   Step 3. _____

   Step 4. _____

   Step 5. _____

   Step 6. _____

   Step 7. _____

   Step 8. _____

   Step 9. _____

   a. Pin the front fold of the skirt to the closed zipper, beginning at the top and working downward.

   b. Make a line of machine stitching 1/2 inch from the front fold, beginning at the top and continuing to the bottom of the zipper.

   c. Place the front fold of the skirt over the zipper teeth, overlapping enough to cover the teeth.

   d. Stitch across the front fold at the bottom of the opening.

   e. Stitch the seam where the zipper is to be inserted, using a machine basting stitch.

   f. Remove the basting stitches from the seam.

   g. Stitch in an upward direction on the back fold, as close to the zipper teeth as possible.

   h. Pin the back fold of the skirt to the zipper, beginning at the bottom and working up.

   i. Press the seam open.

3. What machine attachment is suggested for sewing in the zipper? Explain how the presser foot or attachment used can help you save time and work more efficiently.

4. How do you sew around the zipper tab and keep the machine stitching straight
   a. on the lap side?
   b. on the back fold?

5. When are the basting pins removed? Why?

6. Where does the presser foot rest when stitching the back fold of the zipper?

7. Could the commercial method for inserting a zipper be used for a center lap zipper?

ZIPPER INSERTION TECHNIQUES--DRESSMAKER METHOD

(Open Method and Closed Method)

REFERENCE: Erwin, Mabel D. and Kinchen, Lila A. Clothing for Moderns. New York: The Macmillan Company. 1964, pp. 380-384.

QUESTIONS:

1. When you insert a zipper in a garment while you are on the job, what criteria can you use to judge the quality of your work? (List 5 standards to be met in inserting a zipper correctly.)

2. What is the major difference between the open method and closed method of inserting a zipper?

3. When inserting a zipper by the closed method, how far from the upper edge of the placket opening is the zipper placed?

4. How wide should the lap be when applying a zipper in a slot seam (centered application)?

5. A side seam alteration has been made in a skirt to make it larger. The zipper must be reinserted in a seam with 3/8 inch seam allowance. Describe one method which could be used for reinserting the zipper in this situation.

6. Zippers are sometimes handstitched on the overlap for a more pleasing effect. Because time and production are important in alterations, when would a clothing assistant handstitch a zipper?

REINSERTING AND REPAIRING A ZIPPER IN MEN'S TROUSERS

REFERENCE: School for Zippers. New York: Educational Bureau of Coats and Clark. 1964, p. 8.

The procedure used in this reference is for the home seamstress and may require adaptations for commercial use. For instance, time can be saved by using a regular presser foot rather than changing to the zipper foot. Another difference is that some alteration tailors feel that stitching the zipper to the right front first shortens the application time. You will adapt the following procedure to fit the method used by the training sponsor in the business where you are employed.

The reference shows that the bar tack is replaced after the zipper is reinserted. Time can be saved by leaving the bar tack in place during the zipper repair.

The alteration department often has metal bottom stops that can be applied quickly with pliers. This method may be used to shorten the zipper without affecting the top stop.

Zipper repair kits that include metal bottom stops, sliders, zipper teeth, and special tools to attach these are available from supply companies.

QUESTIONS:

1. What type of zippers are used for replacement in men's trousers?
   a.
   b.

2. What important step helps one to determine the procedure to use in inserting the new zipper?

3. Which side of the trouser front has a facing?

4. How is the stitching done on the left front facing? Explain the procedure in steps. (Refer to Step 1 in the reference.)
   a.
   b.
   c.
   d.
   e.

5. Identify the five parts of the zipper indicated in the drawing on the right (Figure 89).

6. Study carefully the illustration for Step 2 (see School for Zippers, page 8), which shows the application of the zipper in the left front. Then complete the following statements by selecting the correct word or phrase:

   a. This procedure shows that you work on the (outside, inside) of the placket.
   b. Stitch from the (bottom to top, top to bottom).
   c. Pin zipper to (edge of opening, edge of extension).
   d. The edge of the opening is pinned (close to the teeth, over the teeth).
   e. Place the zipper end (under the waistband, over the waistband).
   f. The machine stitching extends from the bottom of the zipper to the (lower edge, upper edge) of the waistband.

7. How do you avoid breaking the machine needle when stitching over the zipper teeth?

8. In what two places does handstitching need to be done on the inside of the zipper placket?

9. What is the last step in replacing the trouser zipper which helps to make the alteration or repair look professional?

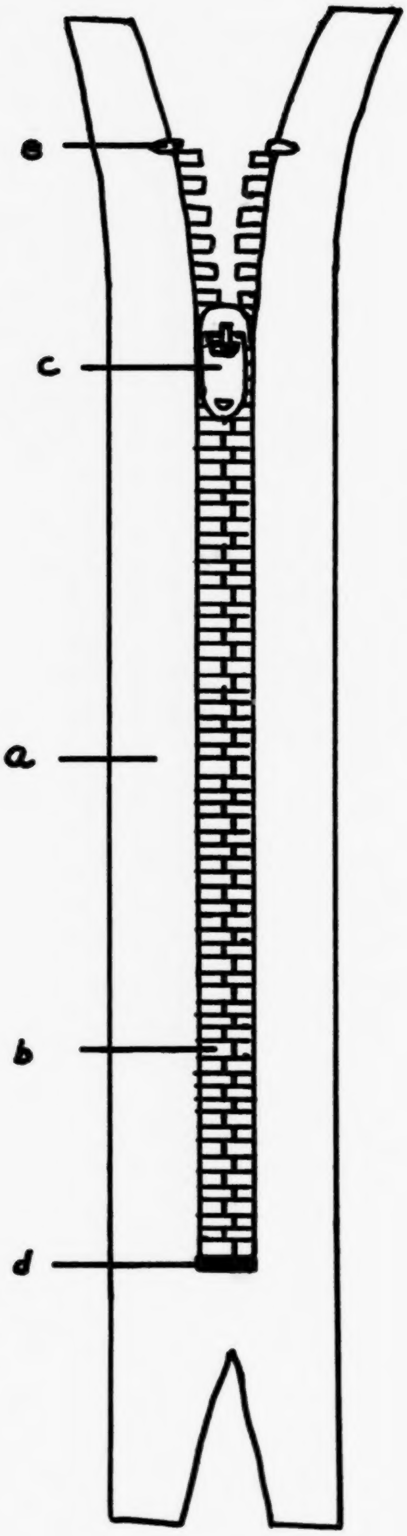


Figure 89.

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UNIT VII-2

CLOTHING REPAIRS

SUBJECT: Sewing on Buttons, Snaps, Hooks, and Eyes

TASK: Sews on fasteners

OBJECTIVES: Be able to describe procedures for
(1) sewing on buttons
(2) sewing on snaps
(3) sewing on hooks and eyes

REFERENCE: Erwin, Mabel D. and Kinchen, Lila A. Clothing for Moderns. New York: The Macmillan Co. 1964, pp. 397-398.

Have you ever stopped to think how important fasteners are to a garment? Do you inspect fasteners when you buy ready-to-wear clothing or when your clothing comes from the cleaners? Fasteners are useful only when they are securely attached. Knowing appropriate methods to use for attaching all types of fasteners is important to the clothing assistant.

BUTTONS

Buttons usually serve a functional purpose on garments, but they may also be used for a decorative effect. Types of buttons most often used decoratively are those with shanks and flat buttons with eyes. The flat button may have either two or four eyes. These are often sewn on with colored thread to carry out a special color scheme. It is, therefore, important to check the color of thread which has been used if the buttons are to be removed before the drycleaning process or if a button has come off during cleaning and needs to be replaced.

Following are some suggestions for securing buttons to the garment:

1. Use heavy-duty thread or buttonhole twist.

2. Use beeswax on regular thread if added strength is needed.

3. Use double thread and a small knot.

PROCEDURE FOR MAKING A THREAD SHANK

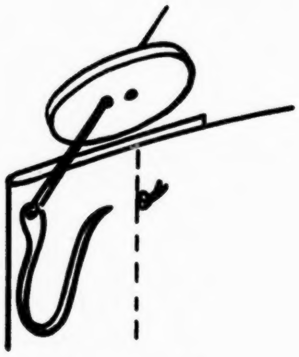


Figure 90.

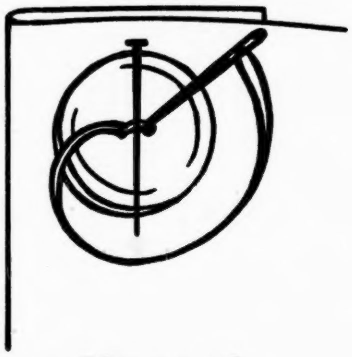


Figure 91.

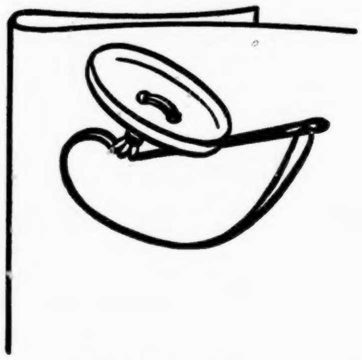


Figure 92.

Thread shanks are used when the button itself has no shank. The purpose of the shank is to allow space between the fabric and the button, so the garment can be buttoned without stretching the buttonhole and without pulling on the button.

Listed below is the procedure for sewing on a button with a thread shank.

1. Insert the needle through the fabric on the right side of the garment to hide the knot under the button (see Figure 90).

2. Bring the needle up through the fabric and through one hole of the button (see Figure 90).

3. Place a pin across the top of the button between the holes. For longer shanks use a tooth pick, match stem, or other similar object (see Figure 91).

4. Take several stitches over the pin, first going down through one hole to the underside of the fabric, then up through another hole.

5. When enough stitches have been made, bring the needle out between the button and the fabric (see Figure 92).

6. Remove pin. Hold the button away from fabric as you wrap thread around stitches to form a firm shank (see Figure 92).

7. Fasten the thread with several small stitches near the base of the shank or on the underside of the garment.

8. When sewing buttons on coats, be sure not to sew all the way through the coat facing. The thread should not show when the front of the coat is turned back.

TYPES OF BUTTONS

Sewing on different types of buttons requires different procedures. The following illustrations show the correct techniques for sewing on several types of buttons.

Sew-through Buttons

1. Form a thread shank by using a heavy pin, toothpick, or matchstick. (Refer to page A-178 for directions.)
2. For four hole buttons, a variety of patterns may be used as shown in Figure 93.

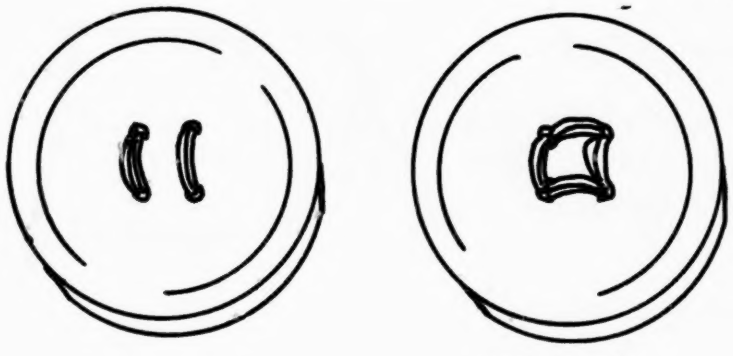


Figure 93.

Shank Buttons

1. Metal shank buttons do not need thread shanks.

   Make small stitches at right angles to buttonhole so that the shank will line up with the buttonhole.

   Make enough stitches to secure button and fasten on the underside (see Figure 94).

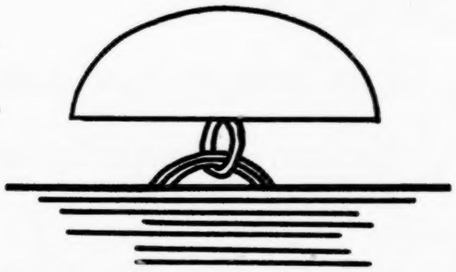


Figure 94.

2. Buttons with cloth or self-shanks need to be sewn on with the thread shank.

   The same steps used for the sew-through button can be used (see Figure 95).

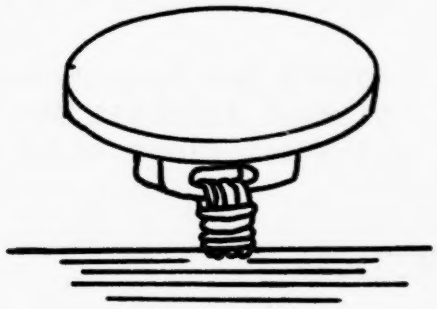


Figure 95.

3. Removable shank buttons are used on uniforms and some special garments.

   A small eyelet is made in the garment at the position of the button. The eyelet is made using the handmade buttonhole method (see Figure 96).

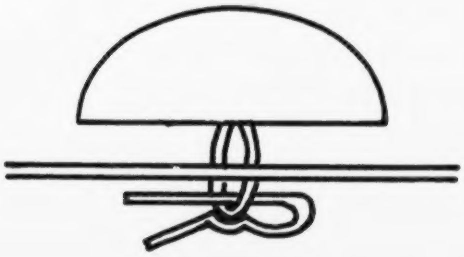


Figure 96.

Stayed Buttons

1. Stayed buttons are used where some reinforcement is necessary.

2. One method is to use a small patch of fabric or woven seam binding for added strength.

3. Another method is to use a small button to stay the underside of buttons where there is great strain.

4. Place the fabric or small button on the inside of the garment under the button and sew through the button, garment, and stay (see Figure 97).

5. Use the same method as for the sew-through button.

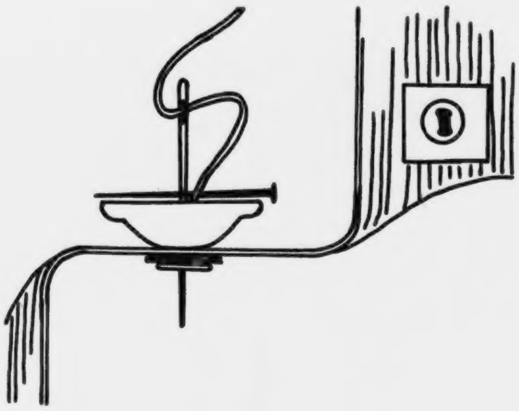


Figure 97.

Link Button

1. Link buttons are used on French cuffs.

2. Determine length of shank needed between the two buttons.

3. Holding the two buttons apart the desired distance, insert thread through both buttons several times and fasten securely.

4. Form a bar tack between buttons by making blanket stitches over the thread. Keep stitches close together (see Figure 98).

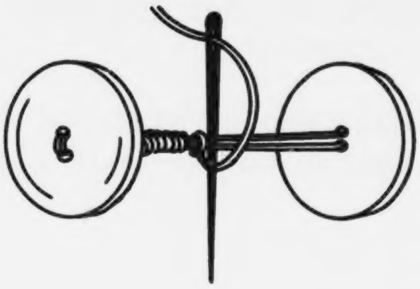


Figure 98.

QUESTIONS:

1. How is a pin used to mark the position for a button?

2. How many strands of thread are used when sewing on a button?

3. Where is the first stitch made when sewing on the button?

4. In what direction should the stitches for attaching the button be made?

5. Sally's training sponsor gave her three garments which needed to have buttons replaced. She told Sally to use thread shanks when replacing the sew-through buttons. Sally asked her why this was necessary. What do you suppose her training sponsor told her?

6. Nancy is replacing buttons on a man's overcoat after it has been cleaned and pressed. Her training sponsor points out to Nancy that the coat puckers down the front panel. How can Nancy correct this?

7. What determines the length of a shank?

8. In what two ways can the fabric under the button be reinforced?

9. How are the following types of buttons attached to the garment?
   a. Decorative buttons
   b. Metal shank buttons

10. Why is the pin or matchstick placed on top of the button when stitching it on?

SNAPS

Snaps are used to hold garment closures together where there is little strain on the garment. They give a neat, flat closure. The size range of snap fasteners is from 4/0 (the smallest) to number 4 (the largest). Number 4/0 snaps are used on sheer fabrics, and number 4 snaps are used on coarse, heavy fabrics.

The following terms are important for understanding the procedure for attaching snaps to clothing:

Overlap: The fabric or part of garment on top when the two sides of a placket come together

Underlap: The part of the garment lying underneath when the placket sides come together, as in waistbands, zippers, and side plackets

Ball: The thinner part of the snap, usually placed on the overlap

Socket: The thicker part of the snap, usually placed on the underlap

Stab: To place the needle in the fabric to handstitch the snap in place

Snaps should be placed (1) close to the edge of the garment to prevent the overlap from turning back, and (2) as close together as is necessary to prevent gapping. On snug fitting plackets, snaps should be spaced about one inch apart. When the snaps are used to close the placket in a full, gathered skirt or sleeve, however, they need not be so close together.

Stitches which fasten snaps to the underlap may stab clear through to the wrong side if necessary for durability, but stitches which fasten the snap to the overlap should be over-and-over stitches invisible on the outside of the garment.

The first step when sewing on snaps is to place the ball part on the wrong side of the overlap close to the edge, usually about 1/8 inch back (see Figure 99). As the snap is being sewn on, the stitches are made over the edge of the snap (see Figure 100). Carry the thread from one hole to the next by passing the needle under the snap, but not over. This prevents excess thread from building up between the ball and socket of the snap and decreasing the grip of the snap. Begin with a tiny knot and end with a few over-and-over stitches. No stitches must show on the right side.

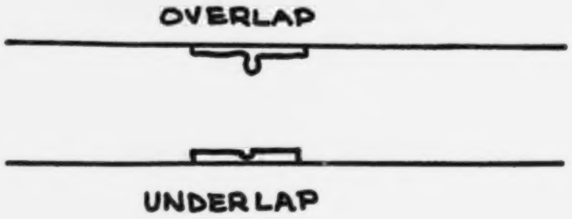


Figure 99.

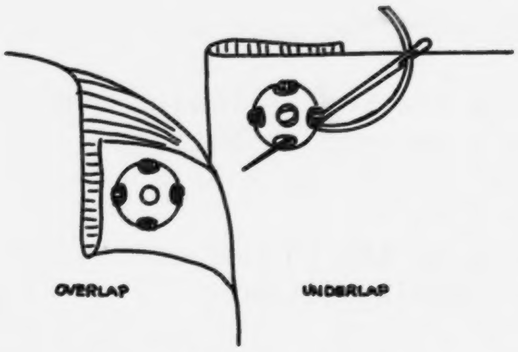


Figure 100.

After the snaps are all sewed on the overlap, chalk the ball, and then press it against the underlap to mark the correct location of the socket part of the snap. The ball is chalked by pressing it into dressmaker or writing chalk which rubs off when the overlap and underlap are placed together.

Some brands of snaps have a hole through the center of the ball and socket to make marking more accurate. Read the directions on the snap card as to how to use the holes for accurate placement of snaps.

QUESTIONS:

1. How can you tell the difference between the ball and socket parts of a snap? Which is sewn on the overlap? the underlap?

2. What procedure can be used to mark the position for the socket on the underlap?

3. Nancy is working on stock repairs in a department store. A dress is brought in from the sales floor because the snaps at the neckline would not stay snapped. What is probably wrong with the way the snap is attached?

4. How is the thread carried from one hole to the next when sewing on a snap?

5. When sewing a snap on an overlap, what special precaution should be taken?

6. The largest size snap is ______ and the smallest size is _______.

7. In the cleaners Ruth is repairing a ballet costume of medium weight fabric; the customer has requested more snaps to prevent gapping. How far apart should the snaps be placed?

8. What size snap would probably be used for the ballet costume in question 7?

HOOKS AND EYES

REFERENCE: Erwin, Mabel D. and Kinchen, Lila A. Clothing for Moderns. New York: The Macmillan Company. 1964, pp. 398-400.

Hooks and eyes give a more secure fastening than snaps, and they are used in addition to snaps for some closures.

The size range for hooks and eyes is from 00 (the smallest) to size 12 (the largest). The smaller sizes are used for sheer fabrics and the larger sizes for coarse, heavy fabrics. Sizes 2 and 3 are recommended for medium weight fabrics where there is an average amount of pull at the closure.

Hooks and eyes come in two finishes: black for dark clothing and light, metal color for light-colored garments.

Two shapes of eyes, round and straight, are used with hooks. The manufacturer usually includes one of each type of eye for each hook on the card.

A straight bar eye is used when the edges of the closure overlap, and a round eye is used when the edges just meet. A thread loop may be used in place of either the round or straight bar eye. The loop is a less conspicuous closing on garments which are to be worn open at times or when the hook is used above a zipper.

Study the illustrations below showing how to attach a straight bar eye and a round eye (see Figures 101 and 102).

SEWING ON A STRAIGHT BAR EYE

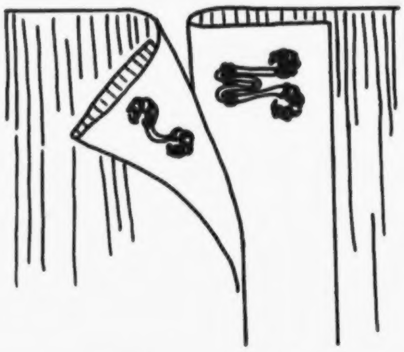


Figure 101.

SEWING ON A ROUND EYE

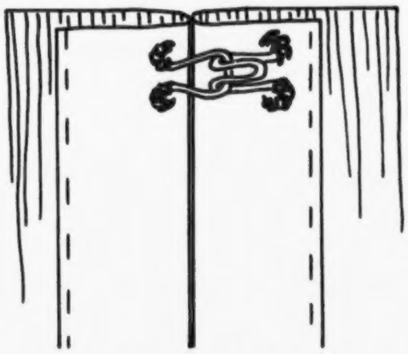


Figure 102.

Chain Tack

The chain tack can be substituted for the straight or round metal eye. The chain tack is flat and less conspicuous. It is a crocheted chain using a matching double thread. The thread used may be buttonhole twist, heavy duty thread, silk thread, or elastic thread. The type of thread selected should match the fabric closely in weight and color. Study carefully the diagrams showing the steps for making the chain tack.

Thread a sewing needle with matching double thread. Fasten thread securely in the marked position, and bring thread to the outside. Take one stitch to produce a loop (see Figure 103).

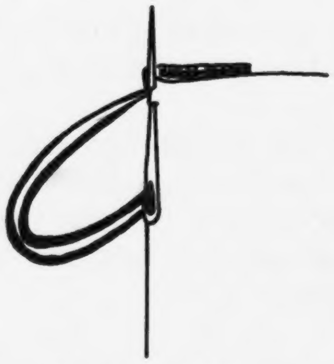


Figure 103.

With your fingers, reach through the loop and draw out the thread to make a second loop (see Figure 104).

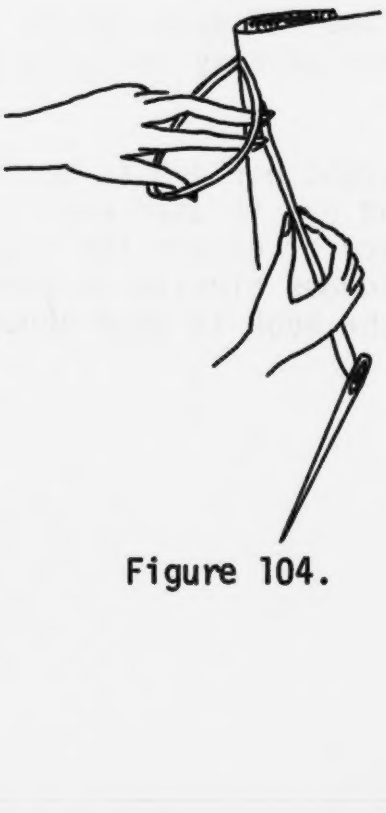


Figure 104.

Draw thread up snugly, reach through the second loop to make the third loop, and continue making loops until the chain is long enough (see Figure 105).

At the end, pull the thread and needle entirely through the last loop to fasten it. Stick the needle through to the inside of the garment again and fasten thread securely. A crochet hook may be used instead of fingers to make the chain.

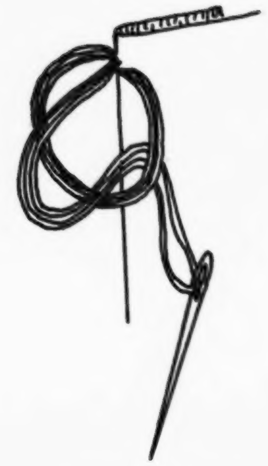


Figure 105.

QUESTIONS:

1. What is the range of sizes for hooks and eyes?

2. What size hook and eye would be needed at the neckline of a light blue linen dress? What kind of finish would be best?

3. Nancy is doing stock repairs and is replacing a hook and eye on a grosgrain ribbon stay in a sheath dress. The ends of the ribbon just meet. What shape eye should be used?

4. Arrange the following steps in correct order for attaching a hook and round eye and a hook and straight eye.

   STEPS: Sew on hook
   Sew on eye
   Measure and mark position for hook and eye

HOOK AND ROUND EYE:	HOOK AND STRAIGHT EYE:
1.	1.
2.	2.
3.	3.

5. How far from the edge of the underlap does the round eye extend?

6. When using a straight hook and eye, where is the hook placed?

7. What stitch is suitable for attaching hooks and eyes?

8. What procedure is used to hold the loop of the hook securely in place and to keep it from showing on the right side of the garment?

9. When should the use of hooks and eyes be avoided?

10. What can be used in place of an eye when a less conspicuous kind of fastener is needed?

ASSIGNMENT:

On a sample piece of fabric practice the procedures for sewing on (1) a button with a thread shank, (2) hooks and eyes, and (3) snaps to master the techniques and increase your speed. Write a short evaluation of your samples, listing the procedures you did well and those which could be improved. Turn this assignment in to your teacher.

UNIT VII-3

CLOTHING REPAIRS

SUBJECT: Basic Repair Stitches, Patching, and Darning

TASKS: Makes minor repairs

OBJECTIVES: Be able to describe the procedures for
(1) making basic repair stitches
(2) patching holes in garments
(3) darning holes in garments
(4) repairing seam rips

BASIC REPAIR STITCHES AND THEIR USES

REFERENCE: U.S. Department of Agriculture. Clothing Repairs. Washington, D.C.: U.S. Government Printing Office. 1965, pp. 2-4.

QUESTIONS:

1. Identify each of the stitches illustrated below:

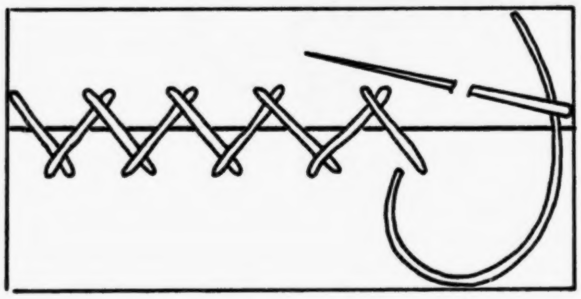


Figure 106.

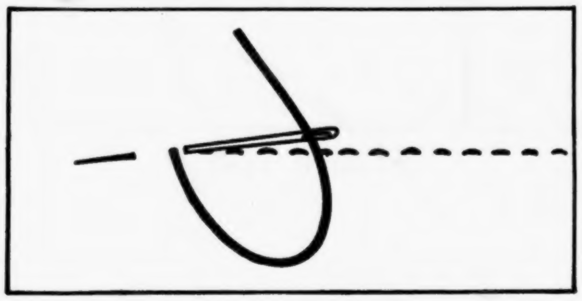


Figure 107.

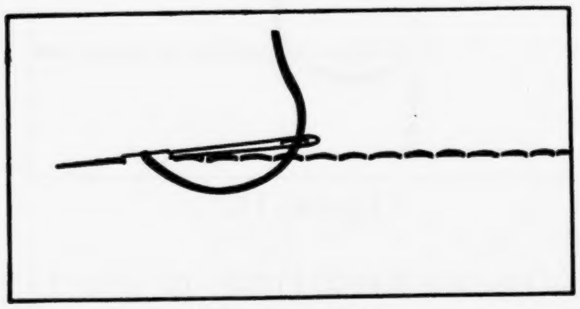


Figure 108.

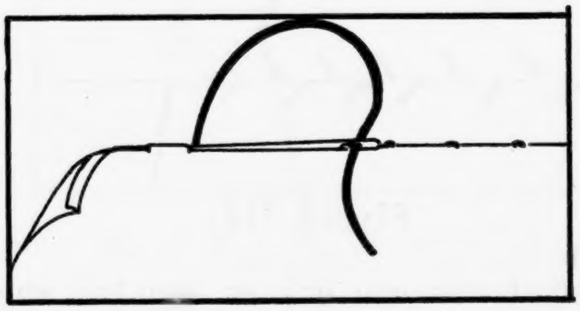


Figure 109.

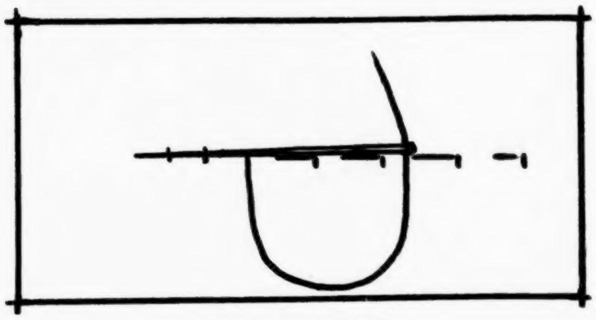


Figure 110.

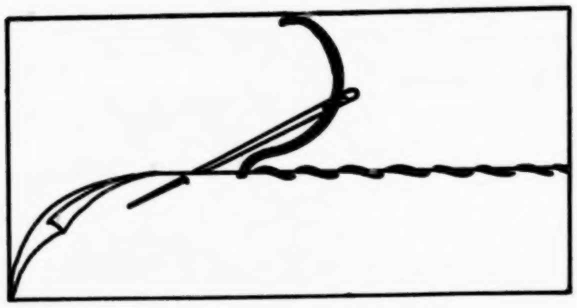


Figure 111.

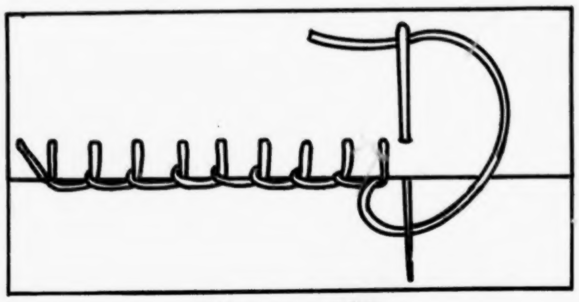


Figure 112.

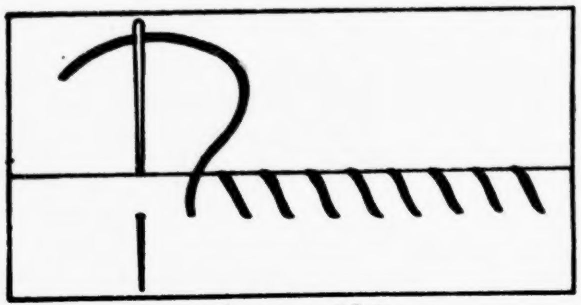


Figure 113.

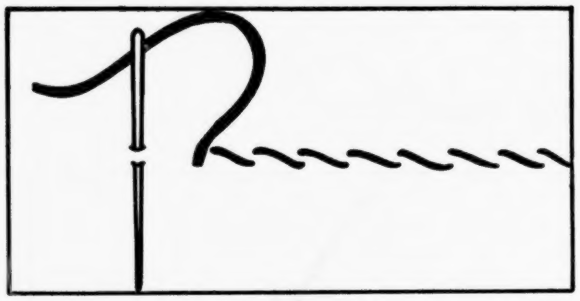


Figure 114.

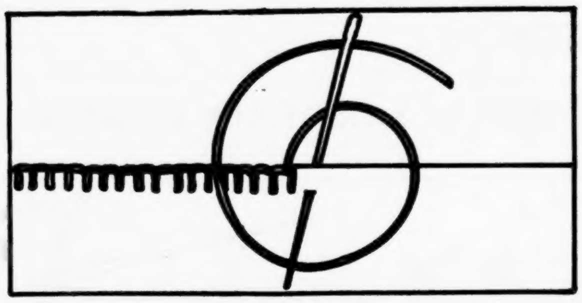


Figure 115.

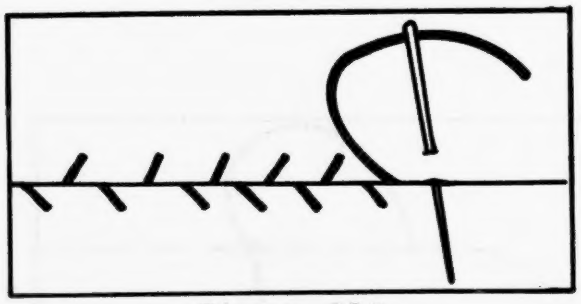


Figure 116.

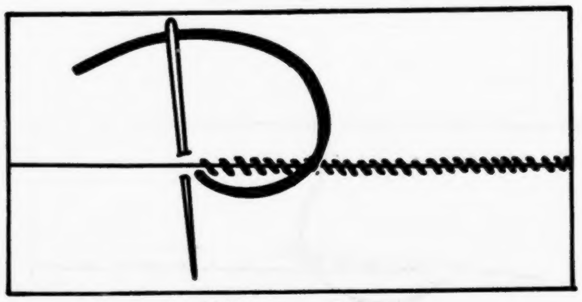


Figure 117.

2. What can you use as a guide when selecting the handstitch to use in repairing a garment?

3. Garment repairs are an important part of the work in the alteration department of a dry cleaners or a retail clothing store. Determine what handstitches would be the most suitable ones to use in the following situations:

Situation	Handstitches
a. A handstitched zipper needs repair.	a. ________
b. A handstitch to hold two layers of fabric in place before machine darning.	b. ________
c. A stitch to repair a seam edge that is raveling badly.	c. ________
d. A decorative stitch to replace a coat label.	d. ________
e. A stitch to repair a small section of topstitching on the pocket of a lined dress.	e. ________
f. A stitch to replace a hook and eye at the waistline of a full skirt.	f. ________
g. A close stitch to repair the hem in a pair of cotton slacks.	g. ________
h. A stitch to repair machine buttonholes which are worn and stretched in a man's sports jacket.	h. ________
i. A coat hem has been put in with a blindstitching machine and is coming out. What similar handstitch could be used if the alteration department does not have a blindstitcher?	i. ________

PATCHING GARMENTS

REFERENCE: U.S. Department of Agriculture. Clothing Repairs. Washington, D. C.: U.S. Government Printing Office. 1965, pp. 10-12.

QUESTIONS:

1. Which of the following would be the best to use for patching a garment?
   a. A new piece of fabric that matches the garment
   b. A piece of fabric from the side seam of the skirt
   c. A piece of fabric from a matching facing

2. What should be done to a new fabric before it is used to patch a worn garment?

3. How can the patch for a patterned fabric be matched?

4. Why is it important to match both the pattern and the grain when choosing the piece of fabric for the patch?

5. The patching method used must be suitable for the fabric in the garment and for the type of garment. In what kinds of situations would each of the following methods of applying patches be appropriate?
   a. Hemmed patch
   b. Inset patch
   c. Straddle patch
   d. Lapped patch
   e. Knit patch
   f. Blanket stitch patch

6. Select a suitable patch for each of the five problems. Match the patching method with the patching problem.

PATCHING PROBLEM

___1. Shirt sleeve placket opening is pulled apart on a wool plaid shirt
___2. Small hole on the under collar of a jacket made of knitted fabric
___3. Curved cut in knee of ribbed cotton slacks (see p. 16 of Clothing Repairs)
___4. Small hole in sleeve of a knitted sweater
___5. Round hole in school slacks made from a twill weave wool (see p. 16 of Clothing Repairs)

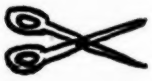
PATCHING METHOD

A. Hemmed
B. Inset
C. Straddle
D. Lapped
E. Knit
F. Blanket stitch

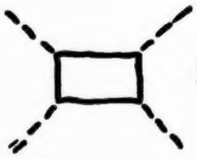
7. Learning the correct step-by-step procedure makes work easier and faster, which results in a better quality product. Complete the missing steps in the procedures for the hemmed and the inset patches.

HEMMED PATCH:

Step 1. Make a square or rectangle to remove damaged area.



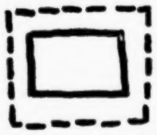
Step 2.



Step 3.

Step 4. Turn under slightly beyond ends of these clips, and press.

Step 5. Put patch in place and match the pattern. Pin in place. Patch should be 1/2 inch larger than opening on all four sides.



Step 6.

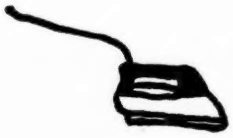
Step 7.

Step 8. Press patched area to make it flat and to block the fabric in the area.

INSET PATCH:

Step 1. Make a square or rectangle to remove damaged area.

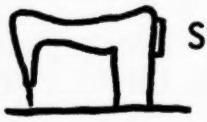
Step 2.



Step 3. Turn under slightly beyond ends of these clips, and press.

Step 4. Put patch in place and match the pattern. Pin in place. Patch should be 1/2 inch larger than opening on all four sides.

Step 5.



Step 6.

Step 7. Press seams open for clothes receiving light wear. For utility clothes, press seam edges toward garment and topstitch around the patch.

DARNING HOLES IN GARMENTS

Darning is another satisfactory way to mend tears and holes in clothes. The repair is made by covering broken yarns with new yarns anchored in the fabric on either side of the tear.

The method of darning is determined by the fabric, the use of the garment, and the size of the tear or hole. Machine stitching is the quickest method, but hand darning is usually less noticeable. The reference below gives the procedure both for mending with the machine and by hand.

Stoating is a term sometimes used when the fabric is rewoven using silk thread or 3 ply nylon thread. The use of nylon or silk thread makes the darn stronger and more serviceable; using beeswax will also strengthen the thread. Best results with stoating are achieved on heavy wools and flannels.

REFERENCE: U.S. Department of Agriculture. Clothing Repairs. Washington, D.C.: U.S. Government Printing Office. 1965, pp. 13-14.

QUESTIONS:

1. Define the term "darning."
2. When is the plain weave, hand darn suitable?
3. Can large holes be darned? (Yes or No) Explain your answer.
4. From the reference and the preceding information provided about darning, what are three suggested types of threads to use?
5. When reweaving a damaged area in a wool garment, should the lengthwise or crosswise thread be woven first?
6. What gives the hand darned area a woven look?
7. Hand darning is sometimes referred to by the term _________.
8. Machine darning would be best for mending
   a. a straight, three cornered tear in lightweight trousers
   b. a diagonal cut in a silk blouse
   c. a one-inch hole in denim jeans
   d. a jagged tear in a terry cloth robe

9. Listed in the left column are common problems you may encounter when darning holes in garments. Select one or more procedures from the right column to help you prevent the problem.

PROBLEM

_____a. The darn looks puffy.
_____b. The darn puckers and looks drawn.
_____c. The darned area looks frayed.
_____d. Yarn stitches look different and do not blend into the fabric.
_____e. The darn looks pulled and stretched.
_____f. The darned area shows the exact area of the hole.
_____g. Darning makes your eyes hurt.
_____h. A hard, heavy line is formed around the darn.

PREVENTION

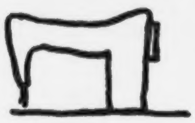
1. Study the weave of the original fabric.
2. Work under good light.
3. Use a fine needle.
4. Use short thread that matches the fabric closely in color, weight, and luster.
5. Work on right side of fabric.
6. Draw the yarn or thread through the cloth itself, keeping the tension on the thread such that the stitches are not too tight or too loose.
7. Take small stitches.
8. Run the stitching unevenly into the cloth surrounding the darn.
9. Arrange stitches so all raw edges of the tear are on the underside of the fabric.
10. Block the fabric in the darned area by steam pressing on the wrong side of the fabric.

10. Study carefully the steps for making a machine darn. Fill in the missing steps below.

Step 1. Place the damaged spot right side up on a flat surface, and straighten and trim frayed yarns.

Step 2.

Step 3.


Step 4.

Step 5. Trim away any excess reinforcing fabric.

Step 6.

REPAIRING RIPS IN SEAMS

Repairing rips in seams is a common problem when doing stock repairs in a retail store. A garment may be tried on by several customers before it is purchased; therefore, seam repairs are often necessary. These repairs must be done professionally and carefully. The garment must not appear worn or patched.

The repair may be made either by hand or machine. When it is possible to get to the seam, the sewing machine may be used to stitch the ripped seam. In some situations, however, it is difficult to get to the seam, and it is necessary to repair the seam with a handstitch. When making the repair, use thread that matches the fabric as closely as possible, both in color and amount of gloss. Thread a shade darker than the fabric blends in most effectively. Mercerized thread is sufficient for machine repairs. Silk, nylon, or a strong mercerized thread are used when hand sewing the repair. Mercerized thread can be given additional strength by pulling it through beeswax.

STITCHES FOR HAND REPAIRS

The lock stitch is often used for handstitching the seam. This is an invisible stitch and is comparable to the machine stitch in strength. If very small stitches are made, the seam will be as strong as machine stitching (see Figure 118).

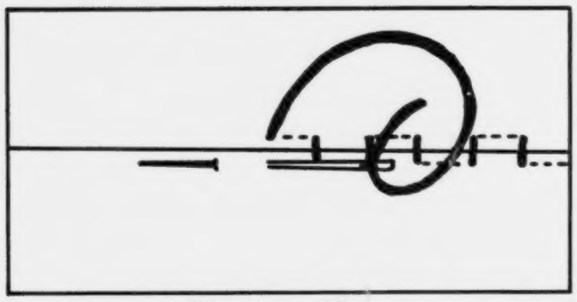


Figure 118.

Soft drawing is a handstitching technique sometimes used to hide worn seams. It is an adaptation of the rantering stitch described in UNIT IV-2, "Handstitches Used in Alterations." As the stitches are made and pulled together, the worn area is hidden in the seam. This can be done satisfactorily on wool and heavy fabrics.

SEAM REINFORCEMENT

Because machine stitching breaks more easily in curved and bias seams, reinforcement may be needed in these areas. Seam breakage is found also in areas where there is excessive strain. Following are some suggested methods of reinforcing seams and areas of strain in a garment:

1. Short Machine Stitch
   On curved and bias seams, machine stitch the seam using a short stitch; then stitch again about 1/16 inch beyond the seamline.

2. Restitching by Machine
   This can be done on pocket corners that are beginning to rip due to strain. Use a small machine stitch (see Figure 15 on page 5 of Clothing Repairs).

3. Twill or Bias Tape
   Straight (twill) or bias tape can be used to reinforce seams. The tape is sewn to the inside of the seam, if possible. This may be used for armhole seams, necklines, plackets, and vents (see Figure 23 on page 8 of *Clothing Repairs*).

4. Bartacks
   These may be used at the ends of plackets to reduce the possibility of rips caused by strain.

5. Widen Seams
   Frayed seams can be restitched and made slightly wider when this does not change the fit of the garment. The edges of the seams should then be finished (pinked, overcast, or other method) to prevent further raveling. Always check with the customer before making seams smaller or doing anything to change the fit of the garment. If the garment fits the body closely, small amounts seamed out of a garment will affect its fit.

QUESTIONS:

1. What determines whether you repair the seam rip by machine or hand?

2. What is considered in the selection of thread for making seam repairs?

3. What types of thread are suitable for making seam repairs? Name three.

4. You are repairing a ripped seam in a pair of ladies' slim jims. They are lined, so they cannot be repaired by machine. The only type of matching thread available is mercerized cotton. What stitch would you use? How could you make the thread stronger?

5. You are asked to do the garment repairs lined up during morning inspection at the dry cleaners. These were your first repairs. Match the method(s) to be used with the garment repair.

GARMENT REPAIR

___a. Raveled machine stitching in the crotch seam of a pair of trousers
___b. Rip in seam of a man's knit shirt
___c. Ripped armhole seam in a raglan sleeve without a gusset
___d. Frayed seams of an A-line skirt
___e. Worn side seam just below the left pocket in wool trousers
___f. Pockets partially ripped loose on an unlined sport dress

METHODS

1. Bar tacks
2. Making wider seams
3. Short machine stitch
4. Twill or bias tape
5. Restitch seams in area of strain
6. Lock stitch done by hand
7. Soft drawing
8. None until checking with customer

ASSIGNMENT: If your job involves any of the repairs (darning, patching, or repairing rips in seams) discussed in this unit, select the ones you do most often. Practice the techniques until you can produce professional-looking repairs in a short period of time. Show your samples to your teacher.

UNIT VIII-1

PRESSING

SUBJECT: General Pressing Techniques

TASKS: Uses appropriate pressing equipment and techniques
Presses finished garment

OBJECTIVES: Be able to (1) recognize relationship between pressing and appearance of garment
(2) select appropriate procedures for pressing a variety of fabrics
(3) list purposes of different pressing equipment

REFERENCES: Erwin, Mabel D. and Kinchen, Lila A. Clothing for Moderns. New York: The Macmillan Company. 1966, pp. 424-430; 435-436.
Pollard, Belle. Experiences with Clothing. Boston, Massachusetts: Ginn and Company. 1961, pp. 39-40.

NOTE: The references listed above describe the pressing procedures used during garment construction. The same procedures are applied as the garment is taken apart, as the necessary alteration is made, and after the hem, side seam, sleeve, or other areas of the garment are relocated.

Have you ever pulled a dress out of your closet when you were getting ready for school and said, "I cannot wear this--it is wrinkled"? Do you like to try on clothes in a store if they are wrinkled? Pressing is absolutely essential to the good appearance of a garment and is one of the tasks of the alteration department.

The clothing assistant should master the techniques of pressing the garment during and after the alteration and/or repair. Pressing correctly helps in achieving a professional-looking garment. Often the actual repair and alteration may require less time than the pressing. Developing skills in pressing involves learning how to press each area of the garment and how to handle various types of fabrics.

The time spent in pressing as you work is one of the best investments of time that can be made. The steam iron and ironing board should be as close to the sewing machine as possible. This will help in the management of time as pressing is done between alteration procedures. Every garment needs a final pressing after alterations and repairs are completed.

Pressing is an important part of the alteration procedure in both retail stores and drycleaning establishments since the customer expects the garment to be ready to wear after alterations are made. After pressing, the garment can be evaluated to determine if the right effect has been achieved and the appearance of the garment has not been changed. When alteration techniques are perfected, the garment should please and satisfy the customer.

The two types of pressing which have been mentioned are: (1) construction pressing and (2) final pressing. Construction pressing is done on the garment during the alteration and repair process. Final pressing may be done on the entire outside of the garment, or it may be limited to the area in which the alteration or repair is made. The final pressing is primarily to reshape the altered area by using steam, heat, and pressure.

A shiny appearance is the result when some fabrics are not protected during pressing. This shiny effect on fabric is called iron shine. The following pressing procedures will aid in the prevention of iron shine:

1. Use a press cloth when pressing on the right or wrong side of the fabric. The steam iron shoe may also be used.
2. Use steam and a lower setting on the temperature dial.
3. Use brown paper when pressing on the right side of fabrics, especially dry fabrics, that show iron shine easily.
4. Use a lifting and lowering motion of the iron; avoid sliding the iron over the fabric and applying heavy pressure.
5. Use a press cloth for pressing dark fabrics on the wrong side.

Skill in pressing involves the control of pressure, moisture, and heat. The control of these three factors leads to a superior job of pressing.

Factors to be Controlled in Pressing

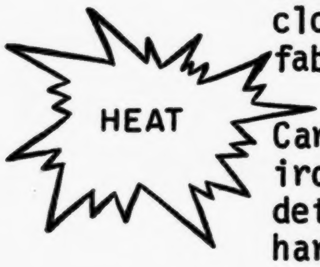
Some fabrics require very little pressure to achieve the desired appearance. For example, nap and pile fabrics require a very light pressure to preserve their surface texture. When only light pressure is necessary, keep the weight of the iron in your hand, thus making the amount of pressure less than the weight of the iron. A very careful lowering and lifting motion is recommended.

Fabrics requiring more pressure are worsted fabrics and those with crease resistant finishes.

Several methods can be used to add moisture to the pressing process. Use of the steam iron is one way moisture can be added when pressing. The dry cleaners and some retail stores have commercial presses. These presses provide moisture, as well as pressure and heat.

A dampened press cloth can be placed over the fabric for additional moisture. The press cloth may be used on either the right or wrong side of fabircs which would show iron shine if the iron were placed directly on the fabric. Some fabrics, such as cottons, however, can be pressed with the steam iron placed directly on them.

In small areas that need additional moisture, use a small brush dipped in water and apply the moisture to the press cloth or directly on the fabric. Never use this method on fabrics that will water spot.



Careful regulation of the temperature control dial on the iron is important because some fibers are very sensitive and deteriorate under excessive heat. Other fabrics become harsh and brittle when exposed to high heat.

An understanding of the effects of temperature, pressure, and moisture on different fibers is an important factor in developing pressing skill. Study of the temperature dial on the iron shows that the natural fibers are pressed at the high temperature settings; the man-made fibers are pressed at the lower temperature settings. The man-made fibers are made from chemical solutions and melt if too much heat is applied. The natural fibers need more heat for shaping, molding, and removing wrinkles. Specific directions for pressing different fabrics are given in Unit XI, "Personalities of Fabrics."

"Clues" to Proper Pressing

1. Use a press cloth to protect the fabric.
2. Test on an inside seam to check the effect of heat, moisture, and pressure on the fabric.
3. Press on wrong side whenever possible to avoid iron shine.

PRESSING EQUIPMENT

Irons: The heat controls on automatic irons insure that the iron will not get any hotter than the temperature for which it is set. It is, therefore, essential to know the correct temperature to use for the fabric being pressed and to set the dial on the iron accordingly. Remember that lightweight fabrics can not stand as much heat as heavy fabrics even if they are made from the same fiber.

Be sure to check the manufacturer's directions for the use and care of the iron you are using. Only distilled water is recommended for use with some steam irons and with others tap water is suitable. Keep the sole plate of the iron clean so it will slide easily across the fabric.

Steam Press: This is a pressing machine which has a stationary pressing surface called the buck and a movable top pressing surface called the head. The head is raised and lowered to meet the pressing surface. The steam press is operated with foot pedals which leave the hands free to smooth the fabric before the head is lowered. When more steam is necessary it is available from the hose attachment directly above the press. If you are assigned to use the steam press, be sure to follow carefully the directions given by your employer.

Sponge: This is used to moisten the press cloths.

Clothes brush: This can be used to brush the nap after pressing certain fabrics in which the nap may be flattened.

QUESTIONS:

1. Place the following eleven fabrics in order according to the appropriate temperature control on the iron. Arrange in order from the fabric requiring the hottest setting to the coolest: Acrilan, Orlon, Dynel, linen, metal cloth, silk, cotton and rayon, wool, Dacron, acetate, and nylon. Then classify each fiber as synthetic (S) or natural (N). Place S or N to the right of each fiber listed (see page 195 of Clothing for Moderns).

   1. _____
   2. _____
   3. _____
   4. _____
   5. _____
   6. _____
   7. _____
   8. _____
   9. _____
   10. _____
   11. _____

2. Certain fabrics require cooler pressing temperatures than others. Which fibers, synthetic or natural, would be pressed with a cool iron? Why?

3. Where should you set the temperature control of the iron when pressing a garment of
   a. Dacron and cotton blend fabric?
   b. unknown fiber content?

4. Give two kinds of situations in which a fabric should be pressed at a temperature one step lower than the marked setting on the iron dial.

5. How would you adjust the temperature setting for a sheer wool dress?

6. Name four fabrics that may press better with dry heat than with steam.

7. What two procedures could be used to avoid water spotting when pressing with steam on fabrics, such as satin, silk, or shantung?

8. Which type fabric (thick or thin) requires more pressure when pressing?

9. How does pressing differ from ironing?

10. How do you control steam and pressure when pressing
    a. badly wrinkled fabrics?
    b. pile fabrics?

11. What is the name given to the shiny appearance of the fabric which results from using too much pressure and pushing the iron over the fabric? How can this be avoided?

12. When working with the following fabrics, how much moisture should remain when pressing is completed?
    a. Wool
    b. Thermoplastics
    c. Linen
    d. Cotton

13. Nancy works in a retail store. She has completed a hem and side seam alteration on a dress and is ready to give the garment a final pressing to get it ready for the customer. Arrange the listed areas of the garment according to the order Nancy should follow for final pressing: hem, skirt, waistline, collar, bodice, sleeves, interior seams.

14. Describe the techniques for pressing a collar.
    a.
    b.
    c.

15. How can you handle edges or seams of a garment that tend to pucker?

16. How does final pressing of a garment after making alterations differ from ironing a laundered garment?

17. For what purpose is each of the following pieces of pressing equipment used?
    a. Pressing ham
    b. Needle board
    c. Point presser
    d. Beater or "pounding block"
    e. Puff iron
    f. Sleeve board
    g. Press cloth
    h. Sponges

18. List three safety precautions to observe when using an iron.

Home Economics
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UNIT VIII-2

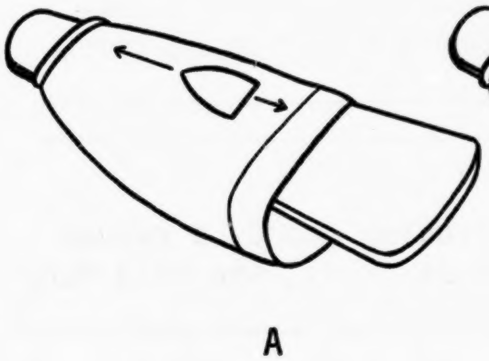
PRESSING

SUBJECT:	Tips for Pressing Seams, Darts, Sleeves, and Hems (REMEMBER: It's the Little Things that Count!)
TASK:	Presses when necessary during alteration and repair processes
OBJECTIVE:	Be able to describe procedures for general pressing and for pressing of seams, darts, sleeves, and hems
REFERENCE:	Erwin, Mabel D. and Kinchen, Lila A. Clothing for Moderns. New York: The Macmillan Company. 1964, pp. 428-434.

Mary has been employed as a clothing assistant in a well-known dress shop in Centerville. Her main duties will be to make alterations in women's clothing. Her training sponsor told her one of the most important parts of the alteration process was the use of correct pressing techniques in the area of the garment being altered or repaired. Appropriate pressing techniques help to produce professional-looking alterations.

Mary decided she had better review some of the basic pressing techniques. Why don't you check your knowledge of pressing techniques with Mary?

One of the first rules Mary found was to press (with, against) (1) ________ the grain of the fabric. As she watched her co-worker, Jane, press a skirt in the correct direction, she saw her move the iron as shown in illustration (2) __________.



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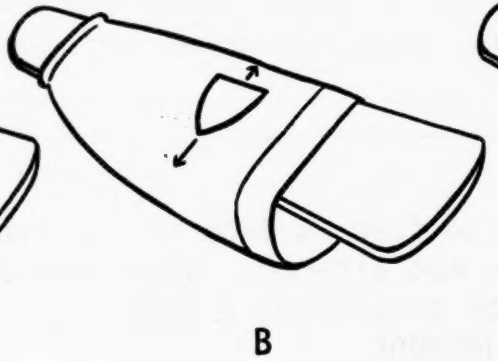

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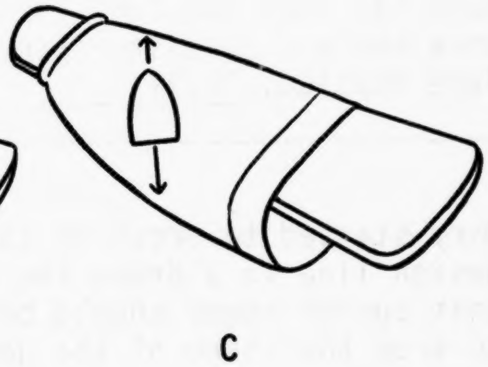

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When Mary asked Jane why the direction of pressing was so important, Jane told her that pressing in the correct direction helps to prevent stretching the garment out of shape.

As Mary continued to observe Jane's pressing techniques during the day, she saw her press a variety of types of garments. Mary jotted down some notes about the procedures she saw Jane use. What would she have written for each of the following situations?

3. Shrinking out ease or fullness--____.

4. Pressing gathered areas of garments--____.

5. Pressing sleeves--____.

When Jane pressed a pair of trousers on which she had altered the crotch, she told Mary that one way to avoid making imprints of pockets on the outside of the trousers was to (6)__________________________________.

Mary's training sponsor asked her to take in the waistline of a skirt. She restitched the seams, replaced the waistband, and, as the last step, pressed open the side seams and pressed the waistband seam flat. Mary made a mistake in the pressing. She forgot the rule that lengthwise seams should be pressed before they are (7)____.

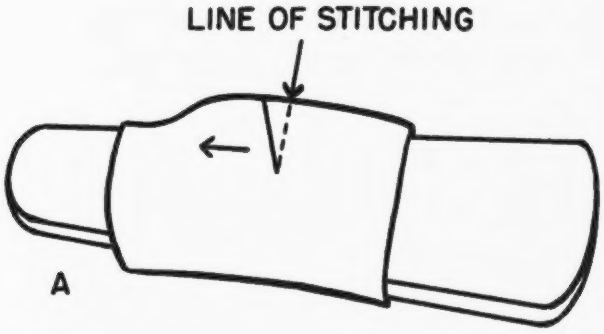
Jane told Mary that following this rule helped to keep seam allowances flat and turned in the right direction. In what order should she have carried out the steps of the alteration? (8)____.

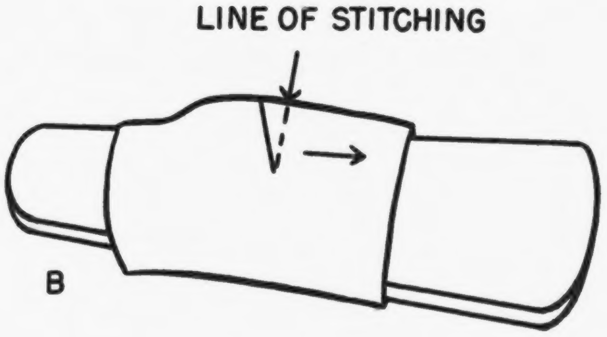
Another clue Mary picked up was that plain seams which are to be pressed in the same direction will be flatter if they are pressed (9)_________ first and then (10)__________________________________.

Mary saw Jane put some strips of paper under the edges of a seam allowance she was pressing open. When she asked Jane why she was doing this, Jane replied, "(11)____."

Mary started to press on the flat surface of the ironing board, a curved design line in a dress she had altered. When Jane saw this, she told Mary that curved seams should be pressed on a (12)__________________ to keep the shape of the garment.

One of Mary's assignments was to lengthen the darts in a dress. When she got ready to press the new darts, she remembered from her clothing unit that darts should be pressed from the (13)______________________________ to the (14)____________________. Since it was an underarm dart, she knew that it should be pressed as shown in which of the two illustrations? (15)____________.





If this had been a vertical dart, it would have been pressed (toward, away from) (16)________________center front (CF) or center back (CB). In order to keep the shaping which the dart gives to a garment, Mary pressed it over a (17)________________________.

The procedure Mary followed for pressing the dart was to:

1. press the fold of the dart on the (18)________ side of the garment.

2. turn to the (19)__________ side of the garment and press along the stitching line of the dart.

3. press once again on the (20)___________ side of the garment.

For which of the above three steps would Mary have used a press cloth? (21)________________.

One of the alterations assigned to Jane was to take in the waistline of a dress with a gathered skirt. Jane told Mary that the rule for pressing waistline seams was to press them (22)____________________________. This meant that Jane pressed the waistline seam (up, down) (23)__________.

Mary's last task for the day was to shorten a skirt. It was an A-line skirt so Mary eased in the fullness at the edge of the hem by (24) ____.

When Mary pressed the lower edge of the hem, she did not press in a circular motion around the hem, but she moved the iron from the (25) ____________ of the hem to the (26) ____________________________. This prevents stretching the hem out of shape. If the skirt had been made of silk or rayon, she would have used (27) __________________ moisture and would not have made a (28) ______________ at the lower edge of the hem because this causes these fabrics to wear more rapidly.

After completing her review of pressing techniques, Mary was on her way to becoming a successful clothing assistant. How about you?

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UNIT IX-1

PROCEDURES IN DRYCLEANING ESTABLISHMENTS

SUBJECT: Drycleaning Establishments

TASKS: Receives and labels garments brought in by customers
Bags garments after cleaning

OBJECTIVES: Be able to (1) describe procedure for receiving, labeling, and bagging garments
(2) identify the four methods of stain removal

A wide variety of tasks are performed in drycleaning service. If your training station is a drycleaning establishment, you may be involved in the cleaning process, or you may do repairs and alterations requested by the customers. This unit will deal with the cleaning process and some of the tasks you may be assigned in this area of work.

RECEIVING THE GARMENT

Obviously, the process begins when the customer brings in the clothes. What kind of impression do you make as you deal with the customer? Are you friendly and pleasant? Do you always remember to record the necessary information, i.e., the customer's name, date when garments are to be picked up, and any other information required by your particular training station? Another kind of information helpful to the person who does the "spotting" is the cause of any stains which may be on the garments. If the customer tells you about any stains, be sure to record this information on the ticket. If the customer does not volunteer this information, you might ask if he knows of any stains on the garments.

Your appearance, attitude, and way of handling the "checking in " of the garment will play a part in the customer's impression of the drycleaning establishment. If you are orderly and business-like, the customer will be assured that his garments will be well cared for and returned in good condition. You represent the establishment in any contact you have with the customer, so it is up to you to make a good impression.

After the customer leaves, the garment is given an identification number or the customer's name is written on a tag. Sometimes the color of the tag indicates the day the garment is to be ready for the customer. Regardless of the method of identification, this information is then stapled or clipped to an inside seam. It is important that garments be marked carefully to avoid confusion and delay when the customer returns for his clothes.

Once the garment has been identified, remove any removable trimmings that cannot be drycleaned or any metal decorations with prongs or rough edges that may catch on other garments in the cleaning vats. If the garment is made of a fabric which requires special cleaning procedures, it should be separated from the other garments. Also the garments are inspected at this time and information about rips, tears, and unusual stains is recorded.

THE "SPOTTER"

Drycleaning solutions remove soil, dust, and nonoxidizing fats and oils, but they do not have much effect on stains caused by foods, paints, inks, dyes, or oxidized fats and oils. For this reason, garments are examined by a spotter before they are put through the drycleaning fluid.

Decisions which must be made before trying to remove the stain are: (1) what caused the stain, (2) which method of stain removal to use, and (3) whether to use dry or wet solvents.

If the customer did not leave information about the stain, there are several clues to stain identification. One of the most obvious is the color of the stain. The appearance of the stain on the surface of the fabric is another clue. For example, lipstick and nail polish could be the same color, but lipstick would penetrate the surface of the fabric while nail polish would tend to build up on the fabric. The shape of a stain can also help in identifying it. Oil stains follow the yarns with the least degree of twist. If the spot, therefore, seems to follow one set of yarns, this is an indication that it is an oil stain. If yarns are of equal twist, the stain will be in the shape of a cross.

Another key to stain identification is odor. Perfume and medicinal stains are examples of such stains. Location of the stain is also a factor to consider. Stains in the underarm area of a garment are likely to be perspiration stains and those on ties or down the front of a garment are often food stains. Touching the stain can give a final clue to its identification. Egg stains, for example, are stiff; glue and adhesives are sticky; and paint may be rough or smooth.

After the stain has been identified as accurately as possible, the spotter decides whether to use a dry solvent or a water solution to remove the stain. Some stains which are removed with dry solvents are paints, oils, ballpoint pen marks, nail polish, and carbon black. Water solutions are used to remove food stains, such as egg, milk, ice cream, coffee, tea, fruit juices, and stains from grass, tobacco, wet inks, and mercurochrome.

The final decision to be made is to select the method of stain removal to use. The four methods are described below:

1. Solvent action - This means that the substance causing the stain dissolves in the solvent being used to remove the stain. The selection of the correct solvent is essential. Without the right solvent, no amount of rubbing or scraping will remove the stain. As mentioned earlier in this section, wet solvents must be used for some stains and dry for others.

2. Lubrication - This term is used to indicate the process of making something smooth and slippery. An illustration of this procedure is washing hands with soap and water to remove soil. The soil is not dissolved, but it is removed from the hands by lubrication or the slippery action of the soap on the tiny, embedded particles of insoluble soil. Lubrication is an important method of stain removal.
3. Chemical action - Although this method is not used as often as solvent action and lubrication, it is useful on some of the stains that are more difficult to remove. With this method the chemical reacts with the stain to form a new substance which can be removed easily from the fabric.
4. Digestion - This term in drycleaning means much the same as it does when food is digested in the body. A liquid is used to break the stain down into simpler substances that can be removed from the fabric.

When the spotter has completed his task, the garments are ready to be cleaned.

DRYCLEANING

Clothes for drycleaning are sorted in somewhat the same manner as for regular laundry procedures. Garments made from woolen and worsted fabrics are separated from those made from silks and synthetics. Then they are placed in piles of white, light, and dark colors.

Pockets, cuffs, and seams are brushed to remove loose soil and lint. One reason for doing this is that it reduces the possibility of shine or seam impressions during the pressing process.

The number of garments that will make up a load are then placed in a hamper. The weight of the load is determined by the size and type of the drycleaning machine available.

Although the wide variety of fabrics and garment designs now available makes drycleaning more complicated, the basic process is the same for all items to be cleaned. They are immersed in either a petroleum or synthetic drycleaning solvent and agitated in the solution for a specified length of time. Soaps and detergents, different from those used in home laundry, are added to the cleaning solution. Their purpose is to get the soil and dirt from the garments.

After the garments have been cleaned and rinsed in a clear solvent, the excess solvent is removed in either a tumbler or a cabinet where a current of warm, fresh air is circulated through the garments. By the time the garments are removed from the machine, they are almost dry and odorless.

FINISHING

Since any one of a number of procedures may be used in the last part of the cleaning process, this step is often referred to as "finishing" rather than "pressing." Little or no mechanical pressure is used on some garments. They are put on forms which are inflated with air and then the garment is steamed to remove the wrinkles. In some cases portions of the garment may then need to be "touched up" by hand pressing.

Presses for different kinds of fabrics are also available. These include wool presses, presses with smooth polished heads for finishing smooth fabrics like satins and tafettas, and presses with perforated surfaces for dull finished fabrics like crepes. Thus, the employee needs to know, not only how to use the presses, but which press to use for a particular garment.

In addition to the above equipment, the hand iron is still used for garments with unusual designs or those made of special fabrics.

BAGGING GARMENTS

The final step in the drycleaning process is to inspect the garment to be sure it is clean and to replace carefully and accurately any trimmings which were removed. Areas of the garment which are checked carefully include the seams, zippers, hems, and buttons. Policies vary in different cleaning establishments, but often simple repairs in these areas are a part of their service to the customer. The garments are then bagged and arranged on a rack according to the system used by the drycleaning establishment. Garments may be arranged by number or alphabetically by name. In order to provide rapid service when the customer returns for the garment, it is important that the person responsible for placing the garments on the racks keep them in order.

QUESTIONS:

1. Sandy's employer asked her to wait on customers one morning. As they came in, she took their names, and recorded any information they gave her about stains on their garments. What information should she have been giving to the customer?

2. Why is it important that the person who receives the garments from customers be well-groomed, friendly, and business-like?

3. What are two methods of identifying garments in a drycleaning establishment?

4. As Jane observed the "spotter," she noticed that it did not take him long to identify stains. He told her there were a number of clues to stain identification. Name at least five of these clues.

5. Should a dry solvent or water solution be used to remove
   a. coffee stains?
   b. ink (ballpoint pen) stains?
   c. nail polish stains?
   d. grass stains?

In items 6-10, match the method of stain removal with the description.

DESCRIPTION

6. Breaks the stain down into simpler compounds

7. Makes the stain smooth and slippery

8. Dissolves the stain

9. Forms a new substance

10. Is used on the more difficult stains

METHOD OF STAIN REMOVAL

A. Solvent action
B. Lubrication
C. Chemical action
D. Digestion

11. After garments have been bagged, what are two methods which are used for arranging them on the rack?

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UNIT X-1

BUSINESS ASPECTS

SUBJECT: Business Procedures for Alteration Departments

TASK: Keeps records

OBJECTIVE: Be able to comprehend the importance of accurate records in alteration departments

The alteration department of a retail store or dry cleaners is a valuable part of the total services offered to the customer. Quality fashions with excellent fit result in customer satisfaction, and the alteration department in retail stores plays an important part in providing these services. Dry cleaners, on the other hand, provide repair and alteration services when requested by the customer.

Each store or dry cleaners has a method for keeping records of completed alterations including the customer's name, alteration made, identification of garment, and date completed. Usually the name of the person making the alteration is recorded also.

Most alteration departments in retail stores or dry cleaners use a charge chart for determining the fee for common alterations. These fees are based on the time and materials involved in making the alteration or repair. It is essential that the clothing assistant carefully follow the instructions provided by her employer for recording the work completed. These records are used by the employer to determine costs and income, therefore, they must be accurate.

A factor which contributes to the success of the alteration department is completing alterations or repairs on schedule. Each employee must complete the work assigned to her so garments can be returned to customers on the date promised.

QUESTIONS:

1. List the information generally called for when recording a completed alteration.
2. How are charges for alterations or repairs usually determined?

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UNIT XI-1

PERSONALITIES OF FABRICS

SUBJECT: Natural Fibers

TASKS: Recognizes characteristics of fabrics of different fiber content

OBJECTIVES: Be able to (1) recognize characteristics of different fibers
(2) describe construction and pressing techniques to follow when working with different fabrics
(3) describe procedures to follow in the care of fabrics

Will the stitches show where I rip this seam? How hot an iron can I use on this suit coat? Why is this fabric so slippery? Does the fabric in this dress require any kind of special handling? What size machine stitch should be used? Will this fabric hold pleats?

These are examples of the kinds of questions that are asked every day in occupations related to clothing. The positions available for clothing assistants vary greatly, but they all require an understanding of the basic characteristics of fibers and fabrics. The person who makes repairs and alterations will be more successful if she knows how the fabric behaves during construction and pressing processes. Someone employed as a consultant in a fabric department or store will have to answer many questions about construction techniques and procedures for care of the different fabrics.

Additional ways in which persons employed in the drycleaning business use their knowledge of fabrics are when "spotting" clothing and when sorting the clothing into loads before putting them into the drycleaning machines. Being "in the know" about the many fabrics now on the market is an important key to success in any job related to clothing.

Brief summaries of the characteristics of natural, man-made, and novelty fabrics, as well as suggestions for construction and pressing techniques and procedures for care are included in this unit. Should you wish more detailed information on fabrics, refer to Opportunities in Clothing, pp. 83-150. (McDermott, Irene and Norris, Jeanne. Opportunities in Clothing. Peoria, Illinois: Charles A. Bennett Company, Inc. 1968).

COTTON

Characteristics

Advantages: launders easily (machine washable); can be bleached; is mothproof; is strong, especially when wet

Disadvantages: wrinkles easily unless treated; requires ironing unless treated; mildews; deteriorates in sunlight

Hints for Construction

1. Use mercerized cotton thread.
2. No special techniques are necessary unless a finish has been applied to the fabric (refer to p. A-239 for further information).

Procedures for Care

1. Washable
   a. can withstand rough handling and high temperatures
   b. can be bleached
   EXCEPTION: Fabrics with a wash-and-wear finish should not be bleached.
   c. can be starched
   d. requires less pressing if removed from washer while still wet and hung on a hanger to drip dry (wash-and-wear cottons)

2. Pressing techniques
   a. use hot iron with or without moisture
   b. use dry heat for touch-up pressing
   c. press with moist heat to flatten seams or edges
   d. press until dry when steam is used
   e. press on right or wrong side
   EXCEPTION: Dark fabrics should be pressed on wrong side to avoid shine.

Fabrics Made from Cotton

Batiste, broadcloth, calico, chambray, chintz, corduroy, denim, dimity, gingham, lace, lawn, muslin, outing flannel, percale, pique, sateen, shantung, seersucker, terrycloth, velveteen

LINEN

Characteristics

Advantages: is lint free; mothproof; launders easily; does not soil readily

Disadvantages: wrinkles easily; requires ironing; mildews; must be dampened for ironing; is weakened by chemical bleaches

Hints for Construction

1. Use mercerized cotton thread.
2. Is generally considered easy to sew.

Procedures for Care

1. Machine washable (Linen may be dry cleaned, but washing is recommended.)
    a. avoid vigorous rubbing
    b. do not use chemical bleaches
    c. is not necessary to starch

2. Pressing techniques
    a. may use a hot iron
    b. use moisture when pressing, then turn steam off and press until dry
    c. press on wrong side to avoid a shine or, if necessary to press on the right side, protect fabric with a press cloth or brown paper

Fabrics Made from Linen

Cambric, crash, damask, lace, sheeting

SILK

Characteristics

Advantages: is wrinkle resistant; sheds soil; does not shrink; is not affected by mildew or moths

Disadvantages: water spots; is damaged by perspiration, heat, and sunlight; often is not colorfast to washing; is weakened by acid and alkaline; yellows with chlorine bleach

Hints for Construction

Silk is not a fabric for beginners because it is slippery, delicate, requires care in handling, and it ravels easily.

1. Use sharp shears and scissors.
2. Select needles and pins on the following basis:
    a. hand sewing - fine, size 8 or 9
    b. machine sewing - size 11
3. Place pins in seam allowance because they may leave marks or holes in the fabric.

4. Avoid ripping because machine stitches leave needle marks
5. Use silk thread.
6. Use the following stitch lengths:
    a. 10-12 stitches per inch for heavy fabrics
    b. 12-15 stitches per inch for lightweight fabrics

Procedures for Care

1. Washable, but drycleaning is recommended
    a. wash by hand
    b. use lukewarm water, mild soap
    c. wash or clean silk garments frequently because soil deteriorates silk rapidly
    d. do not try to remove spots and stains at home because the fabric can be damaged by careless handling

2. Pressing techniques
    a. use warm, not hot, iron
    b. press on wrong side
    c. use a press cloth if it is necessary to press on the right side
    d. place a dry press cloth between garment and steam iron to prevent water spotting when using moist heat

Fabrics Made from Silk

Bengaline, brocade, chiffon, crepe, faille, foulard, jersey, marquisette, matelasse, moire, net, organdy, pongee, satin, shantung, surah, taffeta, tulle, velvet

WOOL

Characteristics

Advantages: wrinkle resistant; holds press; sheds soil and water; is non-inflammable; molds and shapes easily

Disadvantages: susceptible to moths; shrinks; is damaged by perspiration; weakened by hot water; mats if improperly laundered; becomes shiny if improperly pressed; singes or scorches easily

Hints for Construction

Wool is easy to work with; gives little or no difficulty with puckering, stretching, or slipping; can be eased and molded into shape; and tailors and drapes well.

1. Select thread on basis of weight and type of fabric
    a. mercerized cotton suitable for most types
    b. heavy duty cotton suitable for heavy, bulky fabrics
    c. dacron and silk suitable (reduce machine tension to prevent puckering)

2. Use the following needle sizes
    a. lightweight wool--medium or fine machine needle; small machine stitches (14-16 per inch); fine needle (size 9 or 10) for hand sewing
    b. medium weight wool--medium machine needle (12-16 stitches per inch); size 7 or 8 needle for hand sewing
    c. heavy weight wool--medium heavy machine needle (10-14 stitches per inch); size 6 needle for hand sewing

Procedures for Care

1. Washable, but drycleaning is recommended (Small articles, such as sweaters can be washed.)
    a. handle wool carefully when washing because high temperatures and rubbing cause felting or matting and shrinking
    b. use cool or lukewarm water with as little agitation as possible

2. Pressing techniques
    a. use moist heat--either a steam iron or dampened press cloth (dry heat makes wool harsh and brittle)
    b. use a warm, not hot, iron
    c. press on wrong side--if additional moisture is necessary, use a dampened wool press cloth or cheesecloth--never press on right side without a press cloth
    d. use a pressing, not ironing, motion
    e. do not press completely dry; avoid handling until air has completely dried the fabric
    f. prevent imprinting inside detail on the outside of garment by placing paper under the folds, seam, or dart when pressing
    g. use a spanker or pounding block to flatten and sharpen seamlines, darts, hemlines, and other construction details
    h. shrink-in excess fullness resulting from constant wear, such as baggy knees, by placing a press cloth on top of the stretched area and applying steam until the fullness disappears

Labeling

The Wool Products Labeling Act requires that all products containing wool, with the exception of upholstery and floor coverings, must be labeled to show the percentage of wool used and the category of wool used. Terms used for the categories are:

1. Virgin wool - wool that has never been used before; the single word, wool, on a label means "virgin wool"

2. Reprocessed wool - wool that has been made into cloth but never worn or used by anyone

3. Reused wool - wool that has been salvaged from used clothing, blankets, rugs, and other wool products; the product is cleaned and reduced again to the fibrous state to be rewoven

Fabrics Made from Wool

Broadcloth, crepe, doeskin, felt, flannel, fleece, gabardine, jersey, melton, serge, tweed, twill, velour

QUESTIONS:

1. What are the four natural fibers?

2. Mrs. Brown asked Betty, the fabric consultant, what fabric she would recommend for a playsuit for her 2-yr-old child. Which of the natural fibers do you suppose she suggested? What characteristics of this fiber would make it suitable for infant's clothing?

3. Debbie has just altered the side seams in a black cotton dress.
   a. Should she press it on the right or wrong side? Why?
   b. Should she use a dry or steam iron?

4. Debbie's next alteration was to shorten a linen dress. She used a dry iron to press the dress after she finished the alteration. What results do you suppose she had? Why?

5. Should linen garments be pressed on the right or wrong side? Why?

6. Betty, the fabric consultant, was helping a high school student select fabric for one of her first projects. The student saw some silk fabric she liked. If you were Betty, would you recommend that she purchase the silk? Why or why not?

7. Where should pins be placed when working with silk fabrics or garments? Why?

8. Silk water-spots easily. How can the fabric be protected when it is necessary to use moist heat?

9. One of the customers asked Betty what the label "Virgin Wool" on a bolt of fabric meant. How would you answer this question?

10. What is the difference between reprocessed and reused wool?

11. Which of these are characteristic features of wool?

    a. Wrinkles easily
    b. Eases and shapes well
    c. Tends to pucker during stitching
    d. Does not slip during stitching
    e. Holds the press well

12. Pressing techniques for wool include:

   a. use of (dry, moist) ________ heat.
   b. a (cool, warm, hot) ________ iron.
   c. pressing on the (right, wrong) ________ side of the fabric.
   d. pressing until the fabric is (completely, almost) ________ dry.

Home Economics
Instructional Materials Center
Lubbock, Texas

UNIT XI-2

PERSONALITIES OF FABRICS

SUBJECT: Man-Made Fibers

TASK: Recognizes characteristics of fabrics of different fiber content

OBJECTIVES: Be able to (1) recognize characteristics of different fibers
(2) describe construction techniques to follow when working with different fabrics
(3) describe procedures to follow in the care of fabrics

RAYON

Characteristics

Advantages: does not pill; has no lint; sheds soil easily; is moth resistant

Disadvantages: is weak when wet; may be damaged by acid and mildew; wrinkles easily; requires care in laundering

Hints for Construction

Rayon requires skill in construction techniques because it is slippery, delicate, and ravels.

1. Stitch accurately, to avoid ripping because machine stitches leave needle marks when removed.
2. Use needles of the appropriate size
   a. machine - size 11
   b. hand - size 8 or 9
3. Place pins in seam allowances because they may leave marks or holes in the fabric.
4. Set the sewing machine for
   a. 10-12 stitches per inch for heavy fabrics
   b. 12-15 stitches per inch for lightweight fabrics

Procedures for Care

1. Wash only fabrics labeled washable:
   a. use lukewarm water--hot water may cause fading
   b. use mild soap or detergent

   - c. use short cycle if washing by machine
   - d. wash sheer or delicate fabrics by hand

2. Pressing techniques
   - a. may use hot iron, similar to setting used for cotton
   - b. press on wrong side
   - c. use press cloth if necessary to press on right side

Fabrics Made from Rayon

Flannel, shantung, crepe, satin, challis, suitings, velvet, linen-like weaves

ACETATE

Characteristics

Advantages: is soft; drapes well; does not soil or stain easily; is resistant to moths and mildew

Disadvantages: is a weak fiber; clings; is subject to gas fading; creases are difficult to remove; requires special pressing care

Hints for Construction

Acetate requires skill in handling because it is slippery, delicate, and ravels.

1. Stitch accurately to avoid ripping because machine stitches leave needle marks when removed.
2. Choose needles of the appropriate size
   - a. Machine - size 11
   - b. hand - size 8 or 9
3. Place pins in seam allowances as they may leave marks or holes in the fabric.
4. Set stitch-length regulator on machine at
   - a. 10-12 stitches per inch for heavy fabrics
   - b. 12-15 stitches per inch for lightweight fabrics

Procedures for Care

1. Hand washing is usually recommended
   - a. use warm water and mild soap or detergent
   - b. may bleach but avoid use of chlorine bleaches
   - c. use short cycle when washing by machine
   - d. avoid rubbing or wringing which causes wrinkling
   - e. let garment drip dry

2. Pressing techniques
   - a. set iron at lowest setting
   - b. press on wrong side
   - c. use press cloth if necessary to press on right side

TRIACETATE

Characteristics

Advantages: does not wrinkle as easily as acetate, and wrinkles that do occur fall out readily after hanging; requires little ironing; is not as sensitive to heat as acetate

Disadvantages: builds up static electricity

Hints for Construction

Triacetate is excellent for permanent pleats, and it handles in the same manner as acetate.

Procedures for Care

1. May be laundered by machine
   a. is not damaged by using hot water
   b. can be dried in a dryer

2. Pressing techniques
   a. set iron dial for cotton
   b. requires little ironing

Fabrics Made from Triacetate

Flannel, sharkskin, crepe, challis, faille, taffeta

NYLON

Characteristics

Advantages: adds strength to blends; is resistant to soil, washes easily; dries quickly; requires little pressing

Disadvantages: yellows with age; picks up dye from other garments; grays readily; is difficult to sew smoothly particularly in easing rounded edges together (puckers); ravels badly

Hints for Construction

1. Cut with sharp shears becuase it ravels badly; do not try to tear fabric.
2. Baste or pin carefully since it is slippery and shifts or slides readily during stitching.
3. Use sharp silk pins, size 16, and place outside stitching line to avoid marking fabric.

4. Use synthetic thread--nylon or Dacron.
5. Select bindings--interfacing, tape, lining--which are of synthetic fiber content.
6. Use size 11 or 14 machine needle.
7. Reduce pressure on presser foot to avoid puckering.
8. Stitch sheer fabrics through tissue paper to avoid puckering.

Procedures for Care

1. May be washed by machine or hand
    a. wash often
    b. pretreat badly soiled areas with liquid detergent
    c. wash white nylon by itself
    d. use oxygen bleach regularly to prevent graying--bleaches are not effective for restoring whiteness to fabric which is already discolored
    e. may use hot water in wash cycle, but use cold water for spin cycle

2. Pressing techniques
    a. use cool iron
    b. use press cloth to prevent shine when using a steam iron
    c. press carefully as creases are difficult to remove

Fabrics Made from Nylon

Tricot, lace, jersey, pique, tulle, net, sheers, shantung, velvet

ACRYLIC AND MODACRYLICS

Characteristics

Advantages: does not mat; is resilient; resembles wool
NOTE: Modacrylics are the most flame resistant of any of the synthetic fibers.

Disadvantages: forms pills; yellows with heat; is not fast color to washing
NOTE: Modacrylics melt under the iron even at low temperatures.

Hints for Construction

1. Relatively easy to sew
2. May use either synthetic or mercerized thread

Procedures for Care

1. May be washed by hand or machine
    a. wash often and pretreat badly soiled areas with liquid detergent
    b. may use chlorine bleach to remove bad stains
    c. wash sweaters inside out to prevent pilling--if pilling occurs the garment may be shaved with a safety razor

   d. may use hot water in wash cycle but use cold water for spin cycle

2. Pressing techniques
   a. use a cool iron--too high a temperature or exposure to heat for a prolonged period causes yellowing
   b. use of too much heat on the modacrylics causes them to become stiff and boardlike

Fabrics Made from Acrylics

Acrylic - orlon, acrilan, creslan, zefran

Modacrylic - dynel and verel

POLYESTER FIBERS (DACRON, FORTREL, KODEL, VYCRON)

Characteristics

Advantages: adds strength to blends; resists wrinkling; holds a crease; does not stretch or sag; is easily spot cleaned

Disadvantages: Pills; absorbs body oils and grease; picks up lint

Hints for Construction

Polyester fibers are likely to pucker during stitching and are especially difficult to ease when sewing curved seams. They ravel readily and are slippery to hold in place.

1. Use silk pins, size 16, and place outside the stitching line to avoid marking the fabric.
2. Use synthetic thread--nylon or Dacron.
3. Select bindings--interfacing, tape, lining--of synthetic fiber content.
4. Use size 11 or 14 machine needles.
5. Reduce pressure on the presser foot to avoid puckering when machine stitching.
6. Stitch sheer fashions through tissue paper.

Procedures for Care

1. Washing by machine or hand is recommended:
   a. wash often and pretreat collars, cuffs, and badly soiled areas with a soap or detergent paste
   b. use bleach regularly to keep white fashions bright
   c. use fabric softener in final rinse to reduce the lint pick-up

2. Pressing techniques
    a. requires little or no pressing; if permanent press finish, no ironing is required
    b. use a cool iron

Fabrics Made from Polyester

Dynel, Dacron, fortrel, vycron

POLYURETHANE (SPANDEX)

Characteristics

Advantages: has elasticity; can be stretched as much as 500% without breaking; will always return instantly to original length when released; does not deteriorate by oxidation

Disadvantages: may turn yellow from exposure to heat, light, body oils, and perspiration; is weakened by chlorine bleach

Procedures for Care

1. If spandex is combined with other fibers, the garment should be cleaned or laundered according to the characteristics of the other fiber. To launder garments made of spandex alone, follow these suggestions:
    a. hand wash delicate fashions--others may be washed by machine
    b. use warm water and regular soap and detergent
    c. pretreat heavily soiled areas with a liquid detergent or a paste made from a soap or detergent
    d. wash white garments by themselves
    e. may use oxygen or perborate bleach--do not use chlorine bleach
    f. may be line dried or machine dried at a low heat setting

2. Pressing techniques--no ironing necessary

Fabrics Made from Polyurethane Fiber

Spandex

QUESTIONS:

1. What characteristics of rayon and acetate make sewing on them somewhat difficult?

2. Jane saw Susan, her co-worker, who was altering a rayon dress, place all the pins so they were within the seam allowances. Why did Susan do this?

3. Why is it especially important to stitch accurately when sewing on acetate?

4. Sally wants to make a dress with a pleated skirt. What fabric would you suggest she use?

5. What difficulties might one have when sewing or altering nylon garments?

6. What characteristic does nylon add when it is blended with other fabrics?

7. Kay noticed that the seam puckered as she stitched the nylon underskirt of a formal. What two things could she do to prevent this from happening?

8. Kay is using a hot iron to press an acrilan dress she had altered. What is likely to happen to the fabric?

9. Fabrics made from which of the four fibers would be the easiest to sew?
   a. Rayon
   b. Acetate
   c. Nylon
   d. Acrylic

10. Which of the following are characteristics of Dacron?
    a. Is strong
    b. Picks up lint
    c. Wrinkles easily
    d. Holds creases well
    e. Stretches out of shape
    f. Pills

11. Thelma was to make an alteration in a dress made of fortrel.
    a. Where should she place the pins?
    b. What kind of thread should she use?
    c. What size machine needle would be best?
    d. What can she do to avoid puckered seams?

12. Fabrics made from which of these six fibers should be pressed with a cool iron?
    a. Rayon
    b. Acetate
    c. Triacetate
    d. Nylon
    e. Acrylic
    f. Polyester

13. What is the chief advantage of garments made of Spandex?

Home Economics
Instructional Materials Center
Lubbock, Texas

UNIT XI-3

PERSONALITIES OF FABRICS

SUBJECT: Pre-Lined, Laminated, Knit, and Stretch Fabrics

TASK: Recognizes characteristics of fabrics of different fiber content

OBJECTIVES: Be able to (1) recognize characteristics of different fibers
(2) describe construction techniques to follow when working with different fabrics
(3) describe procedures to follow in the care of fabrics

PRE-LINED (BONDED) FABRICS

Hints for Construction

1. Frequently the bonded fabric is easier to work with than the outer fabric alone because the bonding adds firmness to the fabric.
2. Pattern selection need not be limited except to those styles suitable for the outer fabric.
3. Place pattern on right side of fabric so you can see grain line of outer fabric.
4. If the fabric is off-grain, it cannot be straightened.
5. If fabric is especially bulky, separate the backing from the face fabric in the seam allowance and trim the backing close to the stitching.

Procedures for Care

1. May be laundered or dry cleaned according to instructions for outer fabric

2. Pressing techniques
   a. use steam setting for most bonded fabrics
   b. set dial on iron at temperature appropriate for side of fabric being pressed

LAMINATED FABRICS

Hints for Construction

1. Select a pattern with simple lines, preferably an unfitted style.
2. Avoid complicated details and set-in sleeves.
3. Use care when easing in fullness since this is usually difficult.
4. Do not interface or interline unless desired since this is unnecessary.
5. Use a plain fabric for facings to eliminate bulk.
6. Fold the fabric with the foam side out when pinning the pattern on so that the foam sides will not stick together.
7. When stitching, place tissue paper on both sides of the foam so that the fabric will feed through the machine evenly.
8. Use medium tension, minimum pressure, and a medium to long stitch.
9. Grade seams to eliminate bulk.
10. Hemming stitches must catch outer fabric since the foam will not hold the stitches.

Procedures for Care

1. May be laundered or dry cleaned, depending upon the outer fabric because
   a. permanence of the bonding is not affected by soaps, detergents, or by drycleaning solvents
   b. drycleaning solvents may discolor the foam, but will not damage it

2. Pressing techniques
   a. requires little or no ironing after laundering, depending upon the outer fabric
   b. use either a steam iron or damp press cloth
   c. set the dial on the iron at the temperature appropriate for the outer fabric
   d. place brown paper over the foam so the iron will glide easily--never place the iron directly on the foam
   e. may be difficult to press flat because of the springy nature of the foam side of the laminated fabric

KNIT FABRICS

Hints for Construction

1. Choose a simple style with as few seams as possible.
2. Avoid patterns that are cut on the bias.
3. Cut tubular knits open, cutting along a single lengthwise rib--this rib is the grain line, not the fold line.
4. Do not line double knit; however, single knits are more satisfactory if lined.
5. Use thread markings, fine needles, synthetic or mercerized thread, and an average length regular stitch or small zigzag stitch.

6. Use medium tension for single knits, a looser tension for double knits.
7. Sew seam binding into shoulder and waistline seams to prevent stretching of garment in those areas.
8. Use the zigzag finish for the hem as it allows similar flexibility to that of the knit.

Procedures for Care

1. Dry clean wool knits as well as blends of synthetics and wool--cotton and synthetic knits may be hand washed.

2. Pressing techniques
   a. hold a steam iron just above fabric or place a damp cloth on it and hold iron just above the cloth if moisture is desired when pressing
   b. do not iron knits--use a pressing motion (lift and lower the iron) since most knits require little, if any, pressing

STRETCH FABRICS

Hints for Construction

1. Select patterns with simple lines.
2. Use same size pattern which would be used for any other fabric.
3. Place pattern pieces on the fabric so the stretch is going in the proper direction for the garment.
4. Use medium to fine needles, light pressure, loose tension, short machine stitch, or small zigzag stitch.
5. Select synthetic threads because they have more stretch than mercerized threads.
6. Test the stitch by pulling the seams. If the thread breaks, shorten the stitch or loosen the tension until the seam can take the pull without breaking.

Procedures for Care

1. Rest a stretch garment between wearings to give the fabric a chance to return to its original size.
2. Stretch fabrics may usually be machine washed, but the label should be checked before washing. Suggestions include:
   a. wash frequently
   b. use cold or warm water
   c. avoid chlorine bleach
   d. set the washer for a short cycle
   e. dry clean fabrics containing wool

   - f. may be dried in dryer at low heat
   - g. avoid overdrying because this causes excessive wrinkling and shrinking

3. Pressing techniques
   - a. may steam press
   - b. use moderate temperature
   - c. press in the direction opposite to the stretch

QUESTIONS:

1. Mrs. Anderson asked Sally, the fabric consultant, if the grain line could be straightened on the piece of bonded fabric she liked. What should Sally have told her? What suggestion could she have given about placing the pattern pieces?

2. How is the temperature for pressing pre-lined (bonded) fabrics determined?

3. What suggestions would you make to someone selecting a pattern for a laminated fabric?

4. What can be done to help laminated fabrics feed through the sewing machine evenly?

5. What precaution needs to be taken when pressing laminated fabrics?

6. Sue set the stitch length regulator on the machine at 8 stitches per inch for a knit skirt. What stitch length should she have used?

7. After altering a waistline seam in a knit dress, what can be done to prevent it from stretching?

8. What type of thread should be used on stretch fabrics? Why?

9. Mary found that the machine stitches broke when she tested the line of stitching in the pair of stretch trousers she was repairing. What two things could she do to try to prevent this from happening?

10. Should stretch fabrics be pressed in the same direction as the stretch or in the opposite direction?

UNIT XI-4

PERSONALITIES OF FABRICS

SUBJECT: Special Types of Fabrics and Finishes

TASK: Recognizes characteristics of fabrics of different fiber content

OBJECTIVES: Be able to (1) recognize characteristics of different fibers
(2) describe construction techniques to follow when working with different fabrics
(3) describe procedures to follow in the care of fabrics

VINYL

Types of Vinyls

1. Opaque vinyl can have either a smooth or textured surface and always has a backing which may be either woven or knit--comes in solid colors.
2. Glass-clear vinyl can be either unbacked, with a smooth or embossed surface, or backed with woven cotton--is sometimes printed.

Facts about Vinyls

1. Has no grain
2. Does have a certain stiffness
3. Cannot be pressed
4. Does not fray
5. Will have permanent needle marks once it is stitched

NOTE: Because of technological development, these characteristics are subject to change.

Hints for Construction

1. Selection of patterns
    a. choose simple designs with a minimum of seams and details
    b. avoid very short darts because they give a puffed effect
    c. select patterns with raglan and kimono sleeves because the fabric cannot be eased; set-in sleeves, however, can be used with the more flexible, knit back vinyl

   d. Line raincoats for a finished look and to make them easier to remove and put on--use wash-and-wear fabric so the garment will be completely washable
2. Cutting
   a. make pattern alterations very carefully
   b. place all pins in the seam allowances
   c. tape pattern to vinyl to avoid making holes that cannot be removed
   d. use chalk pencil and pins for marking the woven and knit back vinyls
3. Construction Techniques
   a. stitch accurately because marks made from incorrect stitching cannot be removed
   b. use medium size needle, mercerized cotton thread, 8-10 stitches per inch
   c. stitch clear vinyl with Dyno, a transparent sewing thread
   d. stitch with the right side of the fabric up, if possible, because the shiny vinyl surface may stick to the metal throat plate of the machine--another alternative is to stitch with tissue paper between the feed dog and the fabric
   e. topstitch along one or both sides of seamline to keep seam allowance flat--use 6-8 stitches per inch
   f. hand baste the zipper using double thread or buttonhole twist--do the last two steps by hand
   g. use velcro tape and snap fasteners for closings since they are easy to apply and are secure
   h. make buttonholes by:
      (1) reinforcing opaque vinyl with lightweight non-woven interfacing and clear vinyl with an extra thickness of self-fabric
      (2) using machine worked buttonholes on clear and woven back vinyls
      (3) using hand worked buttonholes on knit back vinyls
      (4) using the two piece method to make bound buttonholes in both knit and woven back vinyls
   i. hem garments by:
      (1) securing edge of hem with cellophane tape when turning up
      (2) using the following methods for finishing:
         (a) topstitch hem near fold, making one or more rows of stitching; then trim away extra fabric
         (b) glue hem in place with waterproof glue
         (c) catch hem to backing if vinyl has knit back
         (d) double topstitch, as for facings, on clear vinyl or trim away entire hem allowance and finish hem with binding
4. Pressing techniques
   a. finger press during construction
   b. do not press with an iron as vinyls cannot be pressed

Procedures for Care

1. Vinyls cannot be dry cleaned.
2. Wash off vinyl with a damp cloth or hand wash in a mild solution of soap and water--lining material should be washable also.

LEATHER

Types of Leather

1. Sheepskin or lambskin
2. Suede - flesh side of the skin that has been buffed to produce a soft nap
3. Shearling - tanned with wool still attached
4. Cowhide and calfskin

Selection

1. Leather garments hang better and offer better service if lined.
2. No leather garment should be tight fitting because it can stretch or rip.
3. Leather specially treated to repel soil and grease will help cut down on care, time, and money.
4. Simple designs with a minimum of darts and no eased seams or gathers should be used.

Hints for Construction

1. Buying and cutting
    a. sold by the skin--average skin about 2 by 3 feet
    b. must be handled like napped fabrics, the skins being laid out with the nap going in the same direction
    c. must be matched according to skins
    d. choose pattern first and consult pattern guide when buying the skins
    e. make pattern alterations as accurately and completely as possible; incorrect stitching marks cannot be removed
    f. lay pattern on the right side of a single layer of skin and pin in seam allowance only
    g. use chalk when marking--pins and tracing wheels leave marks that cannot be removed
2. Stitching
    a. select size 14 or 16 machine needles, depending on the weight of the leather
    b. use size 6 needle for hand sewing

- c. select heavy duty mercerized sewing thread because of its extra strength
- d. may use glue instead of stitching to make hems, facings, and seam allowances lie flat--choose the special glues made for leather because commercial glues harden the fabric
- e. use double-faced pressure-sensitive tape to replace stitching if desired
- f. set machine stitch length at 8-10 stitches per inch--test on a double layer of leather to determine the correct tension and pressure

3. Pressing techniques
   - a. press on wrong side with a warm, dry iron
   - b. if necessary to press on right side, use warm, dry iron over brown paper--steam should never be used

DEEP PILE FABRICS AND FAKE FURS

Selection

1. Choose a simple pattern with a minimum of darts and seams.
2. Do not use set-in sleeves.

Hints for Construction

1. Cutting
   - a. use fake fur and deep pile fabrics with the nap running down or lengthwise
   - b. pin pattern to wrong side of fabric
   - c. cut only one layer at a time, as the bulk of the fabric may cause shifting if cut in double layers
2. Stitching
   - a. use taffeta or satin facings to eliminate bulk
   - b. use medium-size needle, loose tension, light pressure, mercerized cotton thread, and 8-10 stitches per inch
   - c. use a pin or needle after stitching to pull out the fur which is caught in the seam
3. Pressing
   - a. cut darts open and press flat on needleboard
   - b. use only tip of iron to prevent flattening the pile

PILE FABRICS

Types

Velvet, velveteen, velour, corduroy

Hints for Construction

1. Cutting
   - a. place all pattern pieces so the nap runs in one direction
     EXCEPTION: This is not necessary for the new non-directional velvets and velveteens.

   - b. let the nap run upward toward the top of the garment on velvet and velveteen for rich color
   - c. place pattern pieces so the nap runs down on corduroy for longer wear
   - d. place pins in seam allowances only
   - e. do any necessary basting with silk thread to prevent leaving an impression of the thread
2. Stitching
   - a. use fine needle, mercerized cotton thread, light pressure on the presser foot, and 10-12 stitches per inch
   - b. avoid topstitching, except for sportswear of knit back cotton velour
   - c. overcast or zigzag raw edges to prevent raveling
   - d. use taffeta or firm silk-like fabric for facings to eliminate bulk of double thickness on velvets, velveteens, wide wale corduroys, and velours
   - e. use simple closures--loop, frog, or fake button closures work best on velvets and velveteens; machine-worked buttonholes may be used successfully on corduroy; bound buttonholes can be made in cotton velours only
3. Pressing Techniques
   - a. press on a needleboard to prevent the pile from being matted and flattened
   - b. steam press on wrong side only

FABRICS WITH SPECIAL FINISHES

Wash-and-Wear

Hints for Construction

1. Off-grain fabric with this finish cannot be straightened because the finish locks the fibers in place.
2. Avoid styles with set-in sleeves, curved seams, or other areas requiring easing because this finish makes easing difficult.
3. Use either mercerized or synthetic thread.
4. Use medium to long machine stitch.
5. Set tension at a slightly loose setting to prevent puckers.
6. May use a steam iron, but do not press seams or folds until certain they are final.

Procedures for Care

1. May be laundered in the automatic washer with a wash-and-wear cycle or in a short wash cycle and cool rinse; spinning may cause wrinkling.
2. Drip-dry or machine dry if there is a wash-and-wear cycle.

Durable Press

Hints for Construction

1. Select simple style with few details.
2. Avoid set-in sleeves because fabric cannot be eased.
3. Use mercerized thread.
4. Use medium to long machine stitch, light pressure, fine machine needle, and as loose a tension as possible.
5. Study garment carefully before attempting to make alterations because creases cannot be removed; alterations are difficult, if not impossible, to make in garments made of fabrics with durable press finish.

Procedures for Care

1. Launder in lukewarm water according to the method appropriate for the synthetic fiber in the blend.
2. Turn garment inside out to prevent wear at the creases if it is to be machine washed.
3. Pretreat stains with a liquid detergent.
4. Dry in the automatic dryer to eliminate wrinkles--remove as soon as dryer stops.

QUESTIONS:

1. What five facts about vinyl affect the construction techniques used on it?

2. What suggestions would you make to someone selecting a pattern to use with a vinyl fabric?

3. What are three methods that can be used to hem a vinyl garment?

4. What kind of thread should be used on clear vinyl garments?

5. Does leather have nap? If so, what effect does this have on the way pattern pieces are placed on it?

6. What length machine stitch should be used on leather fabrics? What kind of thread should be used?

7. What procedure needs to be followed when pressing leather garments?

8. How should the tension, pressure, and stitch-length regulator be set for stitching fake furs or deep pile fabircs?

9. What precaution needs to be given to someone buying corduroy to make a garment?

10. What piece of pressing equipment should be used when pressing pile fabrics? Why?

11. What construction process is difficult in wash-and-wear fabrics?

12. What can be done to help prevent puckering when stitching wash-and-wear fabrics?

13. Why is it difficult to alter garments made from durable press fabrics?

ASSIGNMENT:

During the next two weeks keep a record of the fiber content of the garments with which you come in contact on your job. If you did any sewing and/or pressing on the garments, list any special techniques you used.

ANSWER SHEETS
FOR
INSTRUCTIONAL MATERIALS STUDY QUESTIONS

Answer Sheet
for
UNIT I

WHAT IS A CLOTHING ASSISTANT?

SUBJECT: A Look at the Job of Alteration Tailor

NO STUDY QUESTIONS

ASSIGNMENT I: Rating of self in terms of qualities listed on the check list on page A-7

ASSIGNMENT II: Answer the following questions on paper:

Why are you interested in working as a clothing assistant?

What qualities do you have to offer to this kind of work?

What could you do to improve yourself for this job?

Answer Sheet
for
UNIT III-1

SELECTION, USE, AND CARE OF EQUIPMENT

SUBJECT: Selection of Sewing Tools and Equipment--NEEDLES

1. Solid
2. a. 3
   b. The smaller the number, the larger the needle
3. Crewel needles have larger eyes.
4. a. Betweens
   b. Sharps, crewel, and self-threading
5. The eye springs apart for easy threading.
6. a. Weight of fabric
   b. Size of the thread to be used
   c. Kind of stitch to be used
7. 5
   Denim is a heavy fabric, and larger needles should be used on heavy fabric.
8. 7
   Long needles should be used for long stitches.
9. Small

Answer Sheet
for
UNIT III-1

SELECTION, USE, AND CARE OF EQUIPMENT

SUBJECT: Selection of Sewing Tools and Equipment--THREAD

1. a. Heavier; finer
   b. 60
   c. 30
   d. 50

2. Select thread one shade darker than the fabric.

3. Use predominate color in the plaid or print, or use one color for the top thread and another color on the bobbin.

4. Cut thread from spool.
   Cut thread at an angle.
   Hold needle against white surface while threading.
   Brace one hand against the other to steady the needle.

5. Use thread that is no longer than 20 inches.
   Thread needle with the thread end that was cut from the spool, and knot this same end.
   Use a single strand of thread.

6. To make them stronger and smoother

7. Cotton

8. Nylon or taslan
   Because of its strength and elasticity, nylon or taslan will give with the fabric and will prevent puckering of seams.

9. No. Sailcloth is ironed at high temperatures, and the thread may melt.

10. Silk and wool

11. Loosen the thread tension on the machine.

12. Beeswax

13. To sew on buttons

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Answer Sheet
for
UNIT III-1

SELECTION, USE, AND CARE OF EQUIPMENT

SUBJECT: Selection of Sewing Tools and Equipment--SCISSORS AND SHEARS

1. Length of blades and shape of handles

2. Bent-handled shears will lie flat on the table as you cut and give a more accurate cutting line.

3. a. Shears
   b. Scissors
   c. Ripping scissors
   d. Pinking shears

6

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Answer Sheet
for
UNIT III-1

SELECTION, USE, AND CARE OF EQUIPMENT

SUBJECT: Selection of Sewing Tools and Equipment--THIMBLES, TAPE MEASURES, RULERS, PINS, PINCUSHIONS, AND MARKING TOOLS

1. To prevent the needle from slipping as it is pushed through the fabric

2. It would be convenient because you can use whichever end you happen to pick up first.

3. Fraying

4. Dressmaker, sizes 14-16-17

5. Smooth, rust-proof pins will slide through the fabric easily and not pull threads or mar the fabric.

6. Wrong

7. Ruler

8. Wool

Answer Sheet
for
UNIT III-1

SELECTION, USE, AND CARE OF EQUIPMENT

SUBJECT: Selection of Sewing Tools and Equipment--SEWING MACHINES

1. c

2. b

3. a

4. c

5. By changing the position of the ridge over which the fabric passes

6. Lower the ridge; it is set too high.

7. She is feeding the material into the machine too far to the right.

Answer Sheet
for
UNIT III-2

SELECTION, USE, AND CARE OF EQUIPMENT

SUBJECT: Care of Equipment

1. a. It may cause unnecessary wear on machine parts.
   b. Oil may cake in the machine and harm delicate adjustments.
   c. The loose threads may damage the bobbin or dull the needle.

2. a. Throw thread ends away--do not leave on machine.
   b. Brush lint out of feed dog of the machine.

3. The throat, face, and slide plates need to be removed. A small brush can be used to brush away the lint, dust, and thread particles which have collected.

4. One drop

5. In the manufacturer's instruction book

6. This allows the oil to work into the moving parts.
   It also absorbs any excess oil which might spot the fabric on which you are working.

7. c. Presser foot loose
   f. Pulling fabric when stitching

8. b. Needle in backwards
   d. Improper threading of upper part of machine
   g. Upper tension too tight
   h. Thread not pulled back when beginning the stitch
   j. Blunt needle

9. i. Bobbin tension too tight
   k. Improper threading of bobbin case

10. b. Needle in backwards
    j. Blunt needle
    l. Needle threaded incorrectly

11. a. Tension too tight
    e. Stitch too long for fabric
    j. Blunt needle

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Answer Sheet
for
UNIT III-3

SELECTION, USE, AND CARE OF EQUIPMENT

SUBJECT: Efficient and Safe Use of Equipment

There are no study questions for this unit, but there are two assignments:

ASSIGNMENT I: Analysis of work area where student is employed with two suggestions of things to do that would increase efficiency or decrease fatigue.

ASSIGNMENT II: A safety check list similar to the one below:

1. Do I grasp the plug for the sewing machine at the ends of the cord?
2. Am I careful not to damage the cord when opening and closing the machine?
3. Do I report to the supervisor when I find exposed wires on the cord?
4. Do I pay attention to what I am doing while I am using the machine?
5. Do I keep my fingers away from the needle?
6. Do I keep doors and drawers of the sewing machine cabinet closed?
7. Do I refrain from leaning on the sewing machine cabinet?
8. Do I keep pins in a pin cushion and not in my mouth?
9. Do I pass, rather than toss, shears or scissors to others who wish to use them?

Answer Sheet
for
UNIT IV-1

GUIDES TO CLOTHING ALTERATIONS

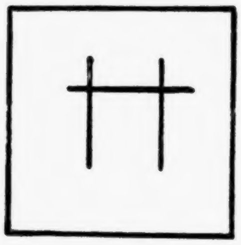
SUBJECT: Alteration Tags and Markings

1. Ticket number, date, name, address, charges for alteration, price of garment, alteration information, promised delivery date

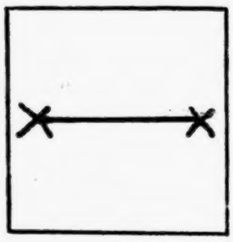
2. Check the information on the tags and the markings on the garment.

3. Alteration techniques differ, and it is important to use those preferred by your employer.

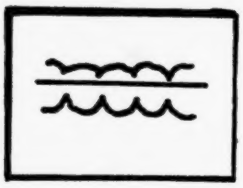
4. a.



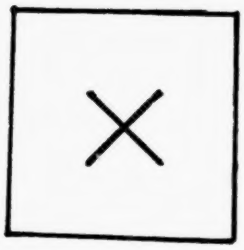
b.



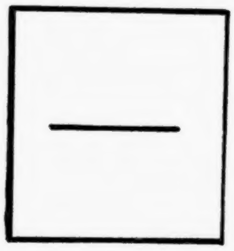
c.



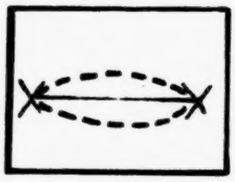
d.



e.



f.



5. a. Checking the tag
   b. Knowing where to start
   c. Knowing when more than one area will be involved
   d. Doing first things first
   e. Managing work efficiently
   f. Maintaining clean work surfaces
   g. Using appropriate techniques
   h. Meeting customer expectations

6. Clip through the threads every few stitches and gently pull the fabric apart or use a razor and slide it along the fabric rather than aiming it at the threads.

7. The original construction can serve as a guide when reconstructing the garment.

Answer Sheet
for
UNIT IV-2

GUIDES TO CLOTHING ALTERATIONS

SUBJECT: Handstitches Used in Alterations

1. a. Applying zippers
   Topstitching

   b. To repair outside seams that otherwise would be hard to get to with the machine

   c. Inside hems
   Flat hems

   d. Undercollars
   Finish armholes in coats
   Attach lining to sleeve

ASSIGNMENT: Practice each of the handstitches described in Unit IV-2.

Answer Sheet
for
UNIT V-1

WOMEN'S CLOTHING ALTERATIONS

SUBJECT: Shorten or Lengthen Skirts and Coats--DRESS OR SKIRT

1. Above
2. So the seams will stay open and flat
3. Inner edge
4. The tape end should be turned under to give a neat, finished appearance.
5. The width of the old hem
6. The catch stitch

Answer Sheet
for
UNIT V-1

WOMEN'S CLOTHING ALTERATIONS

SUBJECT: Shorten or Lengthen Skirts and Coats--COATS

1. a. The chain tacks which hold the lining to the seams at the hemline of the coat
   b. The stitching which attaches the facing to the coat
   c. The lining hem
   d. The coat hem

2. Place the coat on a flat surface and remove wrinkles in the lining by smoothing with both hands. Pin the lining about 14 inches above the hemline to the coat at the center back and side seams.

3. Button the coat and mark a line across the front edges with chalk. Place a pin in the chalk mark.

4. a. Pinking shears
   b. Regular shears

5. The same length
   The lining hem is about one inch deeper than the coat hem.

6. By shrinking with steam

7. The tuck keeps the lining in the coat from pulling or drawing.

Answer Sheet
for
UNIT V-2

WOMEN'S CLOTHING ALTERATIONS

SUBJECT: Shorten or Lengthen the Bodice

1. On the skirt, measure the distance from the old seamline to the top edge of the skirt. This distance is the width of the new seam allowance of the bodice.
2. The center
3. If the seam tape is stretched when stitching, it will cause the waistline to be too small when the garment is completed.
4. Yes, usually about 1/4 inch

Answer Sheet
for
UNIT V-3

WOMEN'S CLOTHING ALTERATIONS

SUBJECT: Dart Alterations

1. Trims, notches, or clips the darts too close to the stitching line
2. The original dart lines at the underarm seam and the new point of the dart
3. When the dart is wider than 1-1/2 inches at the widest point
4. Gradually tapering the stitching line to nothing
5. When the dart is lengthened

Answer Sheet
for
UNIT V-4

WOMEN'S CLOTHING ALTERATIONS

SUBJECT: Alterations at the Bust Line

1. None
   One inch

2. Just below the armhole seam and at the point where the new line of stitching is to join the old line of stitching

3. After the new lines of stitching have been made

Answer Sheet
for
UNIT V-5

WOMEN'S CLOTHING ALTERATIONS

SUBJECT: Waistline and Hip Line Alterations

1. The line formed on the outside of the skirt where the band is attached to the skirt
2. 1/2 inch
   1/4 inch
3. a. Topstitched
   b. Handstitched on inside
4. 7 inches
5. The width of the seam allowances
6. After the new seamlines have been stitched
7. When the zipper is in center back

Answer Sheet
for
UNIT VI-1

MEN'S CLOTHING ALTERATIONS

SUBJECT: Shorten and Lengthen Sleeves in Suit Coats

1. The length of the sleeve from the shoulder to the bottom of the sleeve

2. The amount of the shirt which shows from the bottom of the coat sleeve

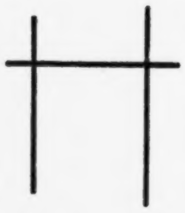
3. About 7 inches up the sleeve
   Up to 1 inch of fullness in the sleeve lining may be released when the tack is removed.

4. The name of the interfacing in the sleeve hem

5. Knowing the method of construction used originally will help in finishing the sleeve after the alteration is made.

6. To remove any imprints made by pins

7. The bottom button is placed 1-1/2 inches from the bottom of the sleeve.
   The other buttons are 3/4 to 1 inch apart.
   Buttons are not to be placed above the vent opening.

8. 

9. One inch

10. On lightweight fabrics
    The stitching would show on the outside of the sleeve.

Answer Sheet
for
UNIT VI-2

MEN'S CLOTHING ALTERATIONS

SUBJECT: Shorten Suit Coats

1. The same width as the original hem
2. No, it is better to do one front of the coat at a time so the other side can be used as a guide for marking the curve along the bottom edge of the coat front.

Answer Sheet
for
UNIT VI-3

MEN'S CLOTHING ALTERATIONS

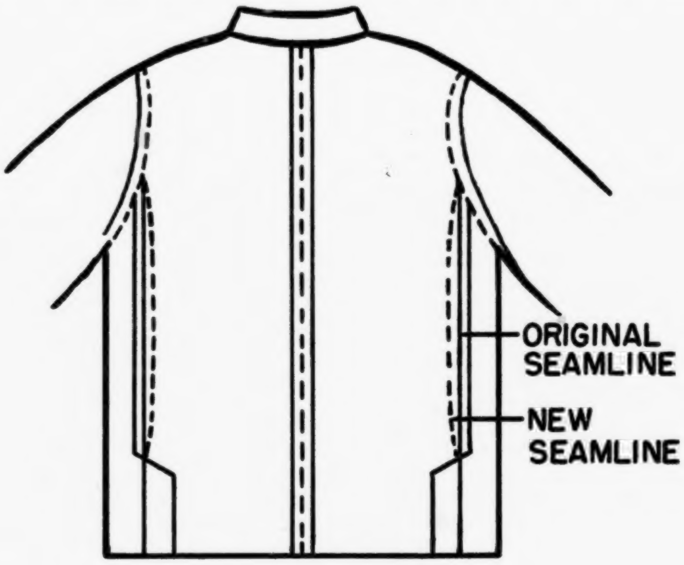
SUBJECT: Removing Excess Width in Suit Coats

1. 3/4 inch
   3/8 inch

2. B

3. By pinning a tuck along the center back seam

4.


ORIGINAL SEAMLINE
NEW SEAMLINE

Answer Sheet
for
UNIT VI-4

MEN'S CLOTHING ALTERATIONS

SUBJECT: Waistline Alterations in Trousers

1. b. 3/4 inch
2. A
3. 1-1/2 inches

Answer Sheet
for
UNIT VI-5

MEN'S CLOTHING ALTERATIONS

SUBJECT: Cuff Alterations on Trousers

1. From 1-1/8 inch to 1-1/2 inch
2. Paper sample showing folded cuff is to be attached to answer sheet.
3. a. Cut the cuff off just above the hemline.
   b. Make a chalk mark at the new length.
   c. Cut off the amount the trouser leg is to be shortened.
   d. Place the cuff inside the leg so the edge of the trouser leg comes to the crease in the cuff.
   e. Machine stitch one line about 1/8 inch from the edge and the other line on the original line of stitching.
4. Trouser leg hemmed without a cuff
5. Two inches
6. The width of the cuff

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Answer Sheet
for
UNIT VI-6

MEN'S CLOTHING ALTERATIONS

SUBJECT: Crotch Alterations for Trousers and Tapering of Trouser Legs

1. b. Back seam extending from the waistband to the crotch
2. c. The area formed by the intersecting seams
3. e. The seam of trousers in which the zipper is inserted
4. a. The inside of the pant leg
5. d. The extended zipper facing in trousers
6. By pinning a tuck across the seat seam
7. 2 inches--at least double the amount to be taken in so there will be enough room in which to work
8. a. 1 inch on each inseam
   b. From the back part of the inseam
9. At the knee
10. No, the back inseam is not trimmed unless it is wider than two inches.
11. The back crease will be changed.
    The front crease is pressed first in its original position.
12. No, the back crease is permanently pressed; therefore, it cannot be relocated.

Answer Sheet
for
UNIT VI-7

MEN'S CLOTHING ALTERATIONS

SUBJECT: Repairing and Replacing Pockets

1. a. Half-pocket which is the pocket tip
   b. The full or entire pocket

2. The old pocket

3. French seam
   To make a more durable pocket tip

4. Reversing the pocket facings

5. The mouth of the pocket

6. On the side of the pocket that was cut from the trousers

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VII-1

Answer Sheet
for
UNIT VII-1

CLOTHING REPAIRS

SUBJECT: Repairing and Reinserting Zippers--COMMERCIAL METHOD

1. Mechanical operation of the zipper is impaired.
   Zipper is removed to make an alteration in the garment.

2. e 1.

   i 2.

   f 3.

   c 4.

   a 5.

   h 6.

   b 7.

   d 8.

   g 9.

3. Regular presser foot
   Using the regular presser foot eliminates changing attachments and thus saves time.

4. Lap side: Open the zipper to about 1-1/2 inches from the top and sew about 1-1/4 inches down. Leave the needle inserted in the fabric, raise the presser foot, and push the zipper tab to the top and out of the way.

   Back fold: Raise the presser foot, withdraw the needle, move work slightly to the side, and move the zipper tab down. Lower presser foot, insert needle, and continue sewing to the top.

5. Basting pins are removed when they are reached by the presser foot during stitching. This prevents puckers in the stitching line.

6. Glides on top of the closed zipper teeth

7. Yes

Answer Sheet
for
UNIT VII-1

CLOTHING REPAIRS

SUBJECT: Repairing and Reinserting Zippers--DRESSMAKER METHOD

1. a. Zipper slides easily and does not catch.
   b. Zipper cannot be seen and extends 1/8 inch under overlap.
   c. Stitching is straight across the closed end.
   d. Zipper tape does not show.
   e. Overlap is not over 1/2 inch wide except at the top to permit space for a lock.

2. Open method: Machine stitching is done from the top side of the opening.

   Closed method: Machine stitching is done from the wrong side.

3. End of teeth (top stop) is placed 1/4 inch below the upper end of the finished placket.

4. Each line of stitching should be 1/4 inch from the center seamline.

5. a. Face the narrow seam by using tape.
   b. Press facing carefully.
   c. Baste the seam in the zipper area.
   d. Use a slot seam (centered application) to avoid having the facing show or being too bulky. (A lapped zipper application may still be used, however, if the seam is widened with tape.)

6. The clothing assistant puts garments back together using basically the same procudure as the manufacturer. Therefore, the clothing assistant would observe carefully the method used when ripping out the zipper and stitch by hand only when this was the technique used in making the garment.

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Answer Sheet
for
UNIT VII-1

CLOTHING REPAIRS

SUBJECT: Repairing and Reinserting Zippers--MEN'S TROUSERS

1. Two lengths:
   a. 9 inch heavy in gilt finish for work and play clothes
   b. 11 inch in various colors for suit trousers

2. Examine the garment carefully to see how the zipper was put in originally.

3. Left front

4. a. Open out the facing.
   b. Place the zipper on facing, face down (follow position of old zipper).
   c. Pin to facing, easing fabric to zipper.
   d. Baste in place.
   e. Stitch tape to opened-out facing with 2 lines of stitching; stitch from bottom to waistline.

5. a. Tape
   b. Metal chain
   c. Slider
   d. Bottom stop
   e. Top stop

6. a. This procedure shows that you work on the outside of the placket.
   b. Stitch from the bottom to top.
   c. Pin zipper to edge of opening.
   d. The edge of the opening is pinned close to the teeth.
   e. Place the zipper end under the waistband.
   f. The machine stitching extends from the bottom of zipper to upper edge of the waistband.

7. Slow the machine by hand and guide the needle carefully between the zipper teeth.

8. Use handstitches to attach raw tape ends to facing.
   Use handstitches to catch the edge of extension to edge of facing.

9. Pressing the garment.

Answer Sheet
for
UNIT VII-2

CLOTHING REPAIRS

SUBJECT: Sewing on Buttons

1. The pin is inserted at the end of the buttonhole nearest the closing.
2. Double thread (or two threads)
3. On the right side of the fabric under the button position
4. Parallel with the slit of the buttonhole
5. To allow space between the fabric and the button so the garment can be buttoned without stretching the buttonhole and pulling on the button.
6. A longer shank probably needs to be made to eliminate the puckered effect on the overlap.
7. The thickness and weight of the fabric and buttonhole
8. Use a small piece of fabric, tape, or a small flat button.
9. Decorative buttons: Secure in place omitting the shank.
   Metal shank buttons: Stitches are made at right angles to buttonhole and no shank is necessary.
10. To avoid sewing the button too close to the garment or to allow space for making the thread shank (either answer is correct).

Answer Sheet
for
UNIT VII-2

CLOTHING REPAIRS

SUBJECT: Sewing on Snaps

1. Ball part has a thinner base and is sewn on the overlap.
   Socket part of the snap is thicker and is sewn on the underlap.
2. Chalk the ball part and make an imprint.
3. Snap has been stitched on from hole to hole forming excess thread between the snap.
4. Pass the needle under the snap.
5. Stitches should not show on the right side.
6. Largest size: Number 4
   Smallest size: Number 4/0
7. Not more than 1 inch apart
8. No. 2 or 3

Answer Sheet
for
UNIT VII-2

CLOTHING REPAIRS

SUBJECT: Sewing on Hooks and Eyes

1. 00 to 12

2. 2 or 3 and light metal finish

3. Round eye

4. HOOK AND ROUND EYE:

   1. Measure and mark position
   2. Sew on eye
   3. Sew on hook

   HOOK AND STRAIGHT EYE:

   1. Measure and mark position
   2. Sew on hook
   3. Sew on eye

5. 1/16 inch

6. 1/16 to 1/8 inch from the edge on the wrong side of the overlap

7. Over-and-over stitches

8. Make several stitches across and under the loop of the hook.

9. On garments that will be frequently laundered

10. Thread loop

ASSIGNMENT: On a sample piece of fabric, practice sewing on a button with a thread shank, snaps, hooks, and eyes. Write a short evaluation of the samples and turn this assignment in to your teacher.

Answer Sheet
for
UNIT VII-3

CLOTHING REPAIRS

SUBJECT: Basic Repair Stitches

1. Figure 106 Catch stitch
   Figure 107 Seed stitch
   Figure 108 Back stitch
   Figure 109 Slip stitch
   Figure 110 Running stitch
   Figure 111 Whipping or slanting stitch
   Figure 112 Blanket stitch
   Figure 113 Overcasting stitch
   Figure 114 Padding stitch
   Figure 115 Buttonhole stitch
   Figure 116 Lacing stitch
   Figure 117 Overhand stitch

2. Make the mending stitch look as much like the original as possible.

3. a. Seed stitch
   b. Padding stitch
   c. Blanket stitch
   d. Catch stitch
   e. Back stitch
   f. Buttonhole stitch
   g. Whipping stitch
   h. Buttonhole stitch
   i. Catch stitch

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Answer Sheet
for
UNIT VII-3

CLOTHING REPAIRS

SUBJECT: Patching Garments

1. c. A piece of fabric from a matching facing

2. Shrink the fabric.

3. Slide fabric patch beneath hole and move it to a position where the pattern matches.

4. It helps to disguise the patch.

5. a. Hemmed - a sturdy patch which can be used on washable fabrics such as dresses, blouses, and some work clothes
   b. Inset - an almost invisible patch for firmly woven fabrics where the patch can be matched to a design and may be hand or machine stitched into place
   c. Straddle - a patch used in areas where there is excessive strain, such as the base of continuous plackets, vents, square or V necklines
   d. Lapped - a serviceable patch for work and play clothes which is used when sturdiness is more important than appearance, when fabric is bulky, or when there is a hole in the fabric
   e. Knit - a patch used to duplicate the original stitch on plain knit garments, such as sweaters
   f. Blanket - a stitched patch used for small mends on knit garments in places where the fabric does not need to stretch

6. 1. C. Straddle patch
   2. F. Blanket stitch patch
   3. B. Inset patch
   4. E. Knit stitch patch
   5. D. Lapped patch

7.

HEMMED PATCH	INSET PATCH
Step 2. Cut along lengthwise and crosswise yarns.	Step 2. Clip diagonally at corners 1/4 inch deep.
Step 3. Clip at corners diagonally 1/4 inch deep.	

Step 6. Baste patch in place. Hem with a fine running stitch.

Step 7. Finish patch on inside by trimming away bulk. Turn under edge of patch and hem.

Step 5. Slip stitch folded edges and corners with stitches 1/2 inch apart. Use white or contrasting thread.

Step 6. Turn garment inside out and stitch patch in place by hand or machine.

Answer Sheet
for
UNIT VII-3

CLOTHING REPAIRS

SUBJECT: Darning

1. Repairing holes in garment by covering broken yarns with new yarns anchored in the fabric on either side of the tear.

2. To mend small moth-eaten, burned, or other small holes

3. No (probably)--larger holes are better repaired with a patch.

4. a. Mercerized cotton
   b. Nylon thread
   c. Silk thread

5. Lengthwise

6. A woven effect is achieved by weaving over and under the lengthwise yarns.

7. Stoating

8. a. A straight, three cornered tear in lightweight trousers

9. a. 6
   b. 6
   c. 9
   d. 1, 3, 4, 7
   e. 3, 4, 10
   f. 8
   g. 2
   h. 8

10. Step 2. Cut an underlay from lightweight press-on interfacing fabric.
    Step 3. Pin press-on interfacing fabric under damaged area, press using a thin cloth to protect the fabric.
    Step 4. Machine or handstitch back and forth over the damage, usually with the grain of the fabric. Use silk or fine cotton thread.
    Step 6. Tack reinforcement invisibly to the back of the fabric with padding stitches.

Answer Sheet
for
UNIT VII-3

CLOTHING REPAIRS

SUBJECT: Repairing Rips in Seams

1. Use the machine if you can get to the seam; stitch by hand otherwise.

2. Thread should be strong and should match the fabric in color and amount of gloss.

3. Nylon, silk, mercerized cotton

4. Lock stitch made by hand
   Rub with beeswax.

5. a. 3
   b. 3
   c. 4, 5
   d. 8
   e. 7
   f. 5

ASSIGNMENT: Practice any of the repairs described in this unit which are performed on-the-job. Show the results to your teacher.

Answer Sheet
for
UNIT VIII-1

PRESSING

SUBJECT: General Pressing Techniques

1.

HOT:	1.	Linen	(N)
	2.	Cotton and rayon	(N)
	3.	Wool	(N)
	4.	Silk	(N)
	5.	Nylon	(S)
	6.	Dacron	(S)
	7.	Orlon	(S)
	8.	Acrilan	(S)
	9.	Acetate	(S)
	10.	Metal Cloth	(S)
COOL:	11.	Dynel	(S)

2. Synthetic: The synthetic fabrics will stick and melt if the iron is too hot.

3. a. Set temperature control at the very low setting because Dacron is a synthetic.
   b. Begin at the lowest temperature setting increasing temperature to desired setting.

4. a. When working on thin fabrics
   b. When pressing requires slow, careful motions

5. Lower the temperature 1 notch below the wool setting.

6. Any four of the following:
   - spun rayons
   - pongees
   - embossed fabrics
   - metallic fabrics
   - glazed fabrics
   - nylons
   - thermoplastics

7. 1. Cover with dry cloth and steam-press lightly.
   2. Iron a dampened cloth until partially dry and then use as a press cloth.

8. Thick

9. Ironing is pushing and gliding the iron along to smooth out wrinkles. Pressing is lowering and raising the iron.

10. a. Apply extra steam and pressure.
    b. Hold iron above the fabric; use steam and little or no pressure.

11. Iron shine: Use a press cloth or steam iron shoe to protect the fabric; use an up-and-down motion of the iron. Use brown paper to prevent iron shine when pressing on the right side of fabrics.

12. a. Leave slightly damp.
    b. Leave damp.
    c. Press completely dry.
    d. Press completely dry.

13. 1. Seams
    2. Sleeves
    3. Dress bodice
    4. Waistline
    5. Skirt of dress
    6. Hem of dress
    7. Collar

14. a. Press first on wrong side until smooth but not dry.
    b. Finish pressing the collar on the right side.
    c. Work from the outer edges toward the inside.

15. Hold the garment rather taut or firm ahead of your iron.

16. The final pressing of altered garments is to reshape the altered area by use of steam, heat, and pressure. Ironing removes wrinkles from a laundered garment that is usually allowed to dry before being dampened to iron.

17. a. Molding curved areas of garments
    b. Pressing pile fabrics
    c. Pressing seams open in small areas
    d. Flattening seams, pleats, coat fronts, etc.
    e. Pressing ruffles and puffed sleeves
    f. Pressing seams in sleeves
    g. Protects garment from overheating or scorching and provides steam
    h. Moistening press cloths

18. a. Do not let cord drag over the garment.
    b. Use iron stand or tilt iron back on its heel when not in use.
    c. Turn off iron when not in use.

Answer Sheet
for
UNIT VIII-2

PRESSING

SUBJECT: Tips for Pressing Seams, Darts, and Hems

1. With

2. A

3. Hold the side of the iron parallel to and close to the stitching line.

4. Hold gathers firmly at the stitching line with the left hand nosing the point of the iron into the gathers.

5. Avoid making a crease by letting the fold of the sleeve hang off the board while pressing the rest of the sleeve.

6. Keep the area to be pressed along the edge of the ironing board with the bulk of the material hanging off; do not rest the iron on the trouser without moving the pocket out of the way.

7. Crossed with another line of stitching

8. Stitched side seams, pressed seams open, replaced waistband, pressed

9. Open

10. Pressed together in the direction they are to lie

11. It helps to avoid making imprints on the right side of the garment.

12. Pressing ham or curved surface

13. Wide end

14. Point

15. B

16. Toward

17. Pressing ham or curved surface

18. Wrong

19. Right
20. Wrong
21. Step 2
22. Away from the fuller side
23. Up
24. Holding a steam iron over the raw edge of the hem
25. Lower fold
26. Hemming line or raw edge
27. Less
28. Sharp crease

Answer Sheet
for
UNIT IX-1

PROCEDURES IN DRYCLEANING ESTABLISHMENTS

SUBJECT: Drycleaning Establishments

1. The date when their garments would be ready

2. This person represents the business establishment, and the customer's opinion of the business is affected by the personnel with whom he comes in contact.

3. By number and by name

4. Any five of the following:
   color
   appearance
   shape
   odor
   location
   feel

5. a. Water solution
   b. Dry solvent
   c. Dry solvent
   d. Water solution

6. D

7. B

8. A

9. C

10. C

11. Arrange alphabetically by name
    Arrange alphabetically by number

Answer Sheet
for
UNIT X-1

BUSINESS ASPECTS

SUBJECT: Business Procedures for Alteration Departments

1. Customer's name
   Alteration made
   Identification of garment
   Date completed

2. From a charge chart

Answer Sheet
for
UNIT XI-1

PERSONALITIES OF FABRICS

SUBJECT: Natural Fibers

1. Cotton, wool, linen, silk

2. Cotton. It launders easily, can be bleached, is strong, and can withstand rough handling and high temperatures when washed.

3. a. On the wrong side to prevent the shine that occurs from pressing dark cottons on the right side.
   b. Steam iron

4. Unsatisfactory, because moisture needs to be used when pressing linen

5. Wrong side, to avoid a shine

6. No, because it is slippery, delicate, requires care in handling, and ravels easily during construction processes

7. In the seam allowances, because they leave holes in the fabric

8. By placing a dry press cloth between the garment and the steam iron

9. It is wool that has never been used.

10. Reprocessed wool - wool that has been made into cloth but never worn or used
    Reused wool - wool that has been salvaged from used clothing and other wool products; the product is cleaned and reduced again to the fibrous state to be rewoven

11. b. Eases and shapes well
    d. Does not slip during stitching
    e. Holds the press well

12. a. Moist
    b. Warm
    c. Wrong
    d. Almost

Answer Sheet
for
UNIT XI-2

PERSONALITIES OF FABRICS

SUBJECT: Man-Made Fibers

1. Rayon and acetate are slippery, delicate, and ravel easily.

2. Because pins may leave holes in the fabric

3. Because machine stitches leave needle marks when removed

4. Triacetate

5. Shifting or sliding during stitching
   Raveling
   Puckering
   Easing rounded edges together

6. Strength

7. Reduce pressure on the presser foot.
   Stitch through tissue paper.

8. It will turn yellow when exposed to high heat.

9. d. Acrylic

10. a. Is strong
    b. Picks up lint
    d. Holds creases well
    f. Pills

11. a. In the seam allowance (or outside the stitching line)
    b. Nylon or Dacron
    c. Size 11 or 14
    d. Reduce pressure on the presser foot

12. b. Acetate
    d. Nylon
    e. Acrylic
    f. Polyester

13. They have great elasticity.

Answer Sheet
for
UNIT XI-3

PERSONALITIES OF FABRICS

SUBJECT: Pre-Lined, Laminated, Knit, and Stretch Fabrics

1. No, it can not be straightened.
   Place the pattern pieces on the right side so the grain line of the outer fabric can be seen.
2. By the fiber content of the outer fabric
3. Avoid set-in sleeves and any detail requiring easing.
   Select a pattern with simple lines, avoiding complicated details.
4. Place tissue paper on both sides of the foam.
5. Place brown paper over the foam--do not put iron directly on the foam.
6. Average length regular stitch (10-12) or small zigzag stitch
7. Sew seam binding into the waistline seam.
8. Synthetic, because they have more give than mercerized threads
9. Shorten the stitch or loosen the tension.
10. Opposite direction

Answer Sheet
for
UNIT XI-4

PERSONALITIES OF FABRICS

SUBJECT: Special Types of Fabrics and Finishes

1. It has no grain, has a certain stiffness, cannot be pressed, does not fray, and will have permanent needle marks once it is stitched.

2. Choose a simple design with a minimum of seams and details, raglan or kimono sleeves, and no short darts.

3. Any three of the following are correct:
   a. Glue hem in place with waterproof glue.
   b. Topstitch hem near fold, then trim away extra fabric.
   c. Catch hem to backing if vinyl has knit back.
   d. Double topstitch or finish with binding.

4. Dyno, a transparent thread

5. Yes, all pieces should be placed with the nap in the same direction.

6. 8-10 stitches per inch; heavy duty mercerized thread

7. Press on the wrong side with a warm, dry iron and never use steam. If necessary to press on the right side, place brown paper over the fabric.

8. Loose tension, light pressure, and 8-10 stitches per inch

9. Place all pattern pieces so the nap runs in one direction (down).

10. The needleboard; to prevent the pile from being flattened

11. Easing

12. Use a loose tension.

13. Because the creases cannot be removed

ASSIGNMENT: Keep a record of the fiber content of garments with which you come in contact on the job. List any special construction or pressing techniques used.

UNIT TESTS

UNIT I TEST

WHAT IS A CLOTHING ASSISTANT?

NO UNIT TEST

UNIT II TEST

FITTING READY-MADE CLOTHING

Respond to the statements by selecting the letter of the phrase which correctly completes the statement. Choose the one best answer.

1. A properly fitted garment
   A. has diagonal wrinkles.
   B. has adequate ease which is properly distributed.
   C. slants to the front of the body.

2. Minimum ease at the bustline is
   A. 3 inches.
   B. 4 inches.
   C. 1 to 2 inches.

3. Lines which provide the outline for a garment are called
   A. silhouette.
   B. circumference.
   C. design.

4. The crosswise grain in a garment should
   A. be perpendicular to the floor.
   B. extend straight across the body.
   C. go straight up and down the body.

5. When a garment is balanced
   A. it extends the same distance from the body right to left and front to back.
   B. it has diagonal wrinkles.
   C. the hemline is lower on the right side.

6. The minimum amount of ease to be allowed at the waistline is
   A. 1 to 2 inches.
   B. 2 inches.
   C. 1 inch.

7. A garment that has a smooth set
   A. has diagonal wrinkles.
   B. is free of wrinkles.
   C. has horizontal wrinkles.

8. Adequate ease which is properly distributed in a garment
   A. causes horizontal wrinkles in a garment.
   B. causes the garment to be off-grain.
   C. allows freedom of movement.

9. The minimum amount of ease allowed at the hip line is
   A. 2 inches.
   B. 3 inches.
   C. 1 to 2 inches.

10. Lengthwise grain should be
   A. parallel with the floor at center front and center back.
   B. perpendicular to the floor at center front and center back.
   C. straight across the figure.

11. Silhouette seams include
   A. underarm seams, skirt side seams, and shoulder seams.
   B. skirt side seams, waistline seam, and armhole seams.
   C. waistline seam, underarm seams, and shoulder seams.

12. Silhouette seams
   A. shape the garment to the body bulges.
   B. appear slanted when viewed from the side.
   C. seem to divide the body about half way between the front and back.

13. Circumference seams
   A. outline the shape of the body.
   B. follow the natural curves around the body.
   C. include the shoulder and armhole seams.

14. In order to straighten the crosswise grain on a garment, one can
   A. reduce the amount of ease allowed.
   B. take up the seam above the sagging grainline.
   C. adjust the vertical darts.

15. Ease in a garment can be adjusted by
   A. lifting or lowering the garment so that a wider part of the garment is over a wider part of the body.
   B. taking up too-tight areas in the nearest seams and darts.
   C. adding length over a prominent body bulge.

16. Diagonal wrinkles
   A. indicate a smooth set.
   B. indicate improper ease over a body bulge.
   C. indicate that the circumference is too tight below the wrinkles.

17. Horizontal wrinkles
   A. point to the problem area.
   B. indicate that both length and width need to be adjusted.
   C. indicate that the circumference is too tight above the wrinkles or below them.

18. Excess ease should be removed by taking up
   A. the seams.
   B. equal amounts in seams and darts.
   C. the darts.

19. If a garment is off-grain
    A. it is balanced.
    B. it has a smooth set.
    C. the lines are not straight.

20. Design lines
    A. shape the garment to the body.
    B. outline the body.
    C. follow the natural curves of the body.

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III-1,2,3

UNIT III TEST

SELECTION, USE, AND CARE OF EQUIPMENT

For items 1-12, select the letter of the phrase which correctly completes the statement. Choose only one answer for each item.

1. Sue is using a size 7 needle and finds that it is too small for the task she has been assigned. She should use
   A. size 5, because the smaller the number, the larger the needle.
   B. size 10, because the larger the number, the larger the needle.

2. The kind of needle usually recommended for fine handstitching is
   A. sharps.
   B. betweens.
   C. crewel.

3. After needles have been removed from the package and used, they should be stored in
   A. an emory bag.
   B. a box with the pins.
   C. a pin cushion.

4. Sally is stitching the side seams of a linen skirt she altered. Which thread would you recommend she use?
   A. Silk
   B. Mercerized cotton
   C. Nylon

5. Nylon thread is recommended for use with
   A. cottons.
   B. linens.
   C. synthetics.

6. When using nylon thread for machine stitching, one should
   A. tighten the tension.
   B. loosen the tension.
   C. not change the tension.

7. One difference between shears and scissors is that
   A. handles of shears differ in size while scissor handles are the same size.
   B. the blades of shears are shorter than those of scissors.
   C. scissors will rest flat on the table while cutting.

8. Which of the following would be most convenient to use at the sewing machine for cutting threads and trimming seams?
   A. Shears
   B. Pinking shears
   C. Scissors

9. Waxy types of tailor's chalk should be used only on which kind of fabric?
   A. Wool
   B. Cotton
   C. Synthetic

10. Which of these practices might damge or reduce the efficiency of a sewing machine?
    A. Applying only one drop of oil at each oiling point
    B. Removing the thread plate to clean the underneath parts of the machine
    C. Leaving thread ends on the machine

11. Which of the following might cause skipped stitches?
    A. Needle threaded incorrectly
    B. Upper tension too tight
    C. Pulling the fabric when stitching

12. Puckered seams may result when
    A. the tension is too tight.
    B. the needle is in backwards.
    C. the bobbin case is threaded incorrectly.

Jane has been assigned the following tasks. Which of the guides for selecting needles would apply in each of these situations? Select the letter of the rule which would apply for each task listed in questions 13-17.

TASK	RULE
13. Hemming a wool coat	A. Use long needles for long stitches
14. Basting the side seam of a cotton skirt	B. Use short needles for short stitches
15. Hemming the waistband of a skirt	C. Use small needles for lightweight fabrics
16. Hemming a chiffon evening gown	D. Use large needles for heavy fabrics
17. Replacing a fine decorative handstitch on a garment	

Select the letter of the thread size which best fits the description in questions 18-20.

DESCRIPTION	THREAD SIZE
18. Suitable for use with most medium weight fabrics	A. 30
19. The finest thread listed	B. 50
20. Heavy duty thread	C. 70
	D. 100

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IV-1,2

UNIT IV TEST

GUIDES TO CLOTHING ALTERATIONS

For items 1 and 2, select the letter of the phrase which correctly completes the statement.

1. When making alterations, the first step is to
   A. rip the seams marked by chalk or pins.
   B. ask your employer what to do.
   C. read the instructions on the alteration tag.

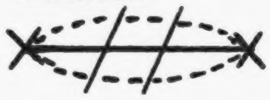
2. The first step in ripping a line of stitching is to
   A. press the seam to one side so the stitching is easy to see.
   B. observe the original construction of the garment.
   C. snip the threads every few stitches.

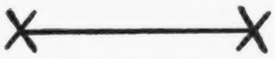
Select the letter of the symbol which is used to indicate each of the alterations in questions 3-6.

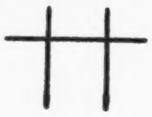
ALTERATIONS

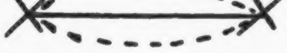
3. Take in the space between
4. Lengthen
5. Let out space between
6. One side only to be altered

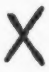
SYMBOLS

A. 

B. 

C. 

D. 

E. 

For items 7-11, write: "A" on your answer sheet if you agree with the item.
"B" on your answer sheet if you disgree with the item.

7. Since the work space in most alteration departments is limited, planning for the arrangement of supplies and equipment is not necessary.

8. Speed is more important than workmanship when making alterations.

9. Clean hands, as well as clean work surfaces, are essential when making alterations.

10. It is not necessary to check the information on the alteration tag with the markings on the garment when the tag has been pinned to the garment.

11. Since there are a number of ways most alterations can be made, it is all right to make the alteration using the method you like best.

UNIT V TEST

WOMEN'S CLOTHING ALTERATIONS

For items 1-17, select the letter of the phrase which correctly completes the statement. Choose only one answer for each item.

1. When a skirt is to be shortened, the new crease line should be marked
   A. above the old crease line.
   B. below the old crease line.
   C. halfway between the old crease line and the new hemline.

2. A guide for determining the width of the hem for a skirt which is to be shortened is to make the new hem
   A. as wide as possible.
   B. two inches wide.
   C. the same width as the old one.

3. A line of stitching which attaches the seam tape to the hem should be placed
   A. on the inner edge of the tape.
   B. in the middle of the tape.
   C. on the outer edge of the tape.

4. A chalk mark should be made across both front edges of a coat at the new hemline to
   A. indicate the amount the coat is to be shortened.
   B. use as a guide for marking the rest of the hem.
   C. insure that the front edges will be even when the hem is finished.

5. When a coat is to be shortened, the lining should be cut
   A. one inch shorter than the coat.
   B. the same length as the coat.
   C. one inch longer than the coat.

6. During a hem alteration, the lining of the coat should be
   A. basted to the coat about six to eight inches from the hemline.
   B. pinned to the coat about 14 inches above the hemline at the center back and side seams.
   C. folded up and pinned to the coat about halfway between the hemline and shoulder area.

7. The lining is secured to a full-length coat by
   A. chain tacks at the side seams.
   B. hemming the lining to the coat.
   C. using press-on seam tape.

8. The width of the new waistline seam allowance, when a bodice is to be shortened, should be
   A. 1/2 inch.
   B. 5/8 inch.
   C. the width of the original seam allowance.

9. When stitching the seam tape into the waistline seam, the tape should be
   A. stretched slightly.
   B. held firmly, but not stretched.
   C. eased to fit the waistline seam.

10. How much can the bodice of a garment be lengthened at the waistline seam?
    A. About 1/4 inch
    B. About 1/2 inch
    C. As much as desired

11. When making dart alterations, it is not necessary to rip the original line of stitching when the dart is
    A. shortened.
    B. lengthened.
    C. relocated.

12. The line of stitching for a dart should
    A. end one or two threads from the fold of the dart.
    B. curve slightly at the point.
    C. gradually taper to nothing at the point.

13. The bustline of a garment can be taken in a maximum of
    A. 1/2 inch.
    B. 1 inch.
    C. 1-1/2 inches.

14. When the bustline of a garment is altered, the original stitching in the side seams is usually
    A. ripped before the new line of stitching is made.
    B. left in the garment.
    C. ripped after the new line of stitching is made.

15. If the waistline of a skirt is to be taken in 1-1/2 inches, how much deeper will each side seam be stitched?
    A. 1/2 inch
    B. 3/8 inch
    C. 3/4 inch

16. The hip line measurement is taken
    A. five inches below the waistline.
    B. seven inches below the waistline.
    C. nine inches below the waistline.

17. The alteration chalk marks are one inch apart on the outside of a skirt at the side seam. When the new seamline is marked on the inside of the skirt, how far from the original seamline should the mark be made?
    A. 1/4 inch
    B. 1/2 inch
    C. 1 inch

For items 18 and 19, write: "A" if you agree with the statement.
"B" if you disagree with the statement.

18. When the side seam of a garment is altered, the original line of stitching is removed after the new lines of stitching have been made.

19. The hip line and waistline of a garment may be taken in, but they cannot be enlarged.

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VI-1,2,3,
4,5,6,7

UNIT VI TEST

MEN'S CLOTHING ALTERATIONS

For items 1-14, select the letter of the phrase which correctly completes the statement. Choose only one answer for each item.

1. The sleeve lining in a man's suit coat should be
    A. 1/2 inch from the bottom of the sleeve.
    B. 1 inch from the bottom of the sleeve.
    C. 2 inches from the bottom of the sleeve.

2. The wigan in the sleeve should be
    A. left free.
    B. stitched to the sleeve hem with a machine basting stitch.
    C. attached to the sleeve with a catch stitch.

3. The tack, about 7 inches up the sleeve, which holds the lining to the sleeve, should
    A. be removed before altering the length of the coat sleeve.
    B. be removed after the coat sleeve is altered.
    C. not be removed at any time.

4. The amount to be taken out of the crotch of a pair of trousers is 1-1/2 inches. The procedure to follow would be to take
    A. 3/4 inch off the back part of each inseam.
    B. 3/4 inch off the front part of each inseam.
    C. 3/8 inch off both the front and back of each inseam.

5. When a crotch alteration is made in a pair of trousers,
    A. both the back and front leg creases are relocated.
    B. only the back leg crease is relocated.
    C. only the front leg crease is relocated.

6. The crotch in permanently pressed trousers
    A. cannot be altered.
    B. can be altered.
    C. can be altered sometimes.

7. Unless other directions are given when a crotch alteration is made, the new seamline is
    A. tapered from the crotch to the cuff.
    B. tapered from the crotch to the knee.
    C. a straight line from the crotch to the cuff.

8. The opening of a pocket is called the
   A. tip.
   B. welt.
   C. mouth.

9. When the pocket facings are worn,
   A. they can be reversed.
   B. they can be replaced with a tip pocket.
   C. the trousers should be discarded.

10. What can be used as a guide for marking the front curve of a man's suit coat which is to be shortened?
    A. A tailor's curve
    B. A chalk line determined with a tape measure
    C. The opposite coat front

11. The width of the new hem on a suit coat which is to be shortened should be
    A. 1 inch.
    B. 2 inches.
    C. the same width as the original hem.

12. When removing excess width from the back of a man's suit coat, the amount to be taken out is
    A. all taken out of the center back seam.
    B. divided evenly between the center back seam and the two side back seams.
    C. all taken out of the two side back seams.

13. When the pleat is in the center back seam, the line of stitching used to remove excess width from the back of the coat
    A. tapers from nothing at the collar to the amount to be taken out and then back to nothing at the pleat.
    B. tapers from nothing at the collar to the amount to be taken out and then follows a straight line to the pleat.
    C. follows a straight line from the neckline to the pleat.

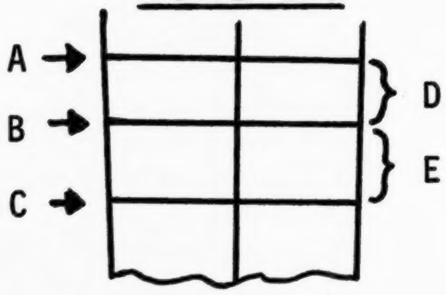
14. How far from the original seamline would the new seamline be if the waistline of a pair of trousers was two inches too large?
    A. 1/2 inch
    B. 1 inch
    C. 2 inches

Refer to the illustration of a trouser leg. Select the letter which corresponds to the descriptions in questions 15-17.

DESCRIPTIONS

15. Width of cuff
16. Line indicating new trouser length
17. Excess fabric to be trimmed off at this line

TROUSER LEG



For items 18-19, write: "A" if you agree with the statement.
"B" if you disagree with the statement.

18. On lightweight fabrics it is recommended that the lining of a man's suit coat be fastened to the sleeve only at the seams.

19. A term used to describe a trouser leg hemmed without a cuff is the continental finish.

UNIT VII TEST

CLOTHING REPAIRS

For items 1-33 select the letter of the phrase which correctly completes the statement. Choose only one answer for each item.

1. When using the commercial method to reinsert a zipper, which attachment is recommended for use?
   A. Zipper foot
   B. Regular presser foot
   C. Blindstitch attachment

2. The first step in reinserting a zipper by the commercial method is to
   A. stitch the seam where the zipper is to be inserted, press, and remove the stitching.
   B. stitch the seam where the zipper is to be inserted, press, and begin pinning the zipper to the seam allowance.
   C. press the edges of the seam allowance under and begin pinning the zipper to the edge of the seam allowance.

3. The pins which hold the zipper in place (commercial method of zipper insertion) should be removed
   A. just before stitching over them.
   B. just after stitching over them.
   C. when the stitching of the entire zipper has been completed.

4. Which of the following would indicate that a good job has not been done of inserting a zipper in a side seam?
   A. Zipper extends 1/8 inch under overlap.
   B. Zipper tape does not show.
   C. The line of stitching is 1/4 inch from the edge of the overlap.

5. When using the open method of inserting a zipper, the
   A. machine stitching is done from the wrong side of the fabric.
   B. machine stitching is done from the top side of the opening.
   C. zipper remains open while the stitching is being done.

6. When applying a zipper in a slot seam (centered application), the distance between the two lines of stitching should be approximately
   A. 3/8 inch.
   B. 1/2 inch.
   C. 3/4 inch.

7. One reason for recommending the use of a regular zipper foot when reinserting zippers in men's trousers is that
   A. it is easier to stitch around the zipper.
   B. the line of stitching looks better.
   C. it takes less time.

8. When reinserting zippers in men's trousers,
   A. the line of stitching should be a continuous one.
   B. both lines of stitching should be made from the top to the bottom of the zipper.
   C. both lines of stitching should be made from the bottom to the top of the zipper.

9. The position for the button can be marked by inserting a pin
   A. at the end of the buttonhole nearest the edge of the fabric.
   B. in the middle of the buttonhole.
   C. at the end of the buttonhole farthest from the edge of the fabric.

10. How many strands of thread are used when sewing on a button?
   A. One
   B. Two
   C. Three

11. The stitches which are made when sewing on a button should
   A. be at right angles to the slit of the buttonhole.
   B. be parallel to the slit of the buttonhole.
   C. be placed in a horizontal position regardless of buttonhole placement.

12. A thread shank should be used for
   A. sew-through buttons.
   B. metal shank buttons.
   C. link buttons.

13. In which of these situations would the longest shank be made?
   A. Cotton-dacron blend blouse
   B. Cotton knit suit
   C. Wool tweed coat

14. The purpose of making a shank when sewing on a button is to
   A. reinforce the button.
   B. prevent the garment from puckering when it is buttoned.
   C. keep the buttons from slipping out of the buttonholes while the garment is being worn.

15. Which number snap would be the smallest?
   A. 1
   B. 2
   C. 3

16. What size snap would be used on a medium-weight cotton fabric?
   A. 4/0
   B. 2
   C. 4

17. Which part of the snap is usually attached to the overlap?
    A. Ball (the thinner part of the snap)
    B. Socket (the thicker part of the snap)
    C. Ball or socket (either is all right)

18. When sewing on a snap, the stitches should not go through both thicknesses of the fabric on
    A. either the overlap or underlap.
    B. the underlap.
    C. the overlap.

19. When a hook and eye are used at the neckline at the top of a zipper placket, what kind of eye should be used?
    A. Straight bar eye
    B. Round eye
    C. Crewel eye

20. What size snap should be used at the neckline of a cotton dress?
    A. 00
    B. 3
    C. 5

21. When sewing on a hook and round eye,
    A. the eye is sewn on first.
    B. the hook is sewn on first.
    C. either the hook or eye may be sewn on first.

22. Where is the hook placed when a hook and straight eye are used?
    A. 1/16 to 1/8 inch from the edge of the overlap
    B. 1/8 to 1/4 inch from the edge of the overlap
    C. 1/4 to 1/2 inch from the edge of the overlap

23. The least conspicuous type of eye is the
    A. straight eye.
    B. round eye.
    C. thread loop.

24. How far from the edge of the underlap does the round eye extend?
    A. 1/16 inch
    B. 1/8 inch
    C. 1/4 inch

25. Which kind of patch would be best to use in areas where there is excessive strain, such as a V-neckline that is beginning to wear?
    A. Blanket stitch patch
    B. Lapped patch
    C. Straddle patch

26. An inset patch is
    A. an almost invisible patch used on firmly woven fabrics.
    B. a sturdy patch used on washable fabrics.
    C. a patch used to mend small holes in knit garments.

27. Plain weave hand darning is recommended for repairing
    A. large holes or tears.
    B. small moth-eaten or burned holes.
    C. worn places at knee and elbow areas of garments.

28. When hand darning a damaged area, the first direction in which to work is
    A. lengthwise.
    B. crosswise.
    C. on the bias.

29. A darn which puckers and looks drawn may be the result of failing to
    A. block the fabric in the darned area.
    B. use correct size needle.
    C. use proper tension on the thread.

30. A darned area which shows the exact area of the hole could be prevented by
    A. using small stitches.
    B. ending stitches unevenly around the darn.
    C. working on the right side of the fabric.

31. Rips in seams should be repaired by
    A. machine when invisible stitches are necessary.
    B. hand whenever possible.
    C. machine when it is possible to get to the seam.

32. A pocket partially ripped off a dress could be repaired with
    A. twill or bias tape.
    B. a bartack.
    C. restitching.

33. The best method for repairing a ripped armhole seam in a raglan sleeve would be to
    A. widen the seam.
    B. stitch with a short machine stitch.
    C. reinforce the seam with bias tape.

For questions 34-36, select the letter of the stitch which could be used for each of the following tasks.

TASK	STITCH
34. Hemming a stretch fabric	A. Half-Backstitch
35. Inserting a zipper	B. Stoating
36. Mending a tear	C. Catch Stitch
	D. Felling

For questions 37-40, select the letter of the stitch which could be used to make each of the repairs.

REPAIRS	STITCHES
37. A raveled seam edge	A. Seed stitch
38. A handstitched zipper	B. Back stitch
39. Top stitching on a collar	C. Blanket stitch
40. Replacing a hook and eye	D. Buttonhole stitch
	E. Catch stitch

UNIT VIII TEST

PRESSING

Select the letter of the phrase which correctly completes the statement. Choose only one answer for each item.

1. One method of preventing iron shine is to use
   A. a sliding motion when pressing.
   B. a dry iron whenever possible.
   C. a press cloth.

2. Which of these garments could be pressed at the highest temperature?
   A. Cotton
   B. Silk
   C. Dacron

3. Which of the following statements about pressing is true?
   A. Silk should be pressed with a hot iron and moisture.
   B. Wool should be pressed with a warm, dry iron.
   C. Synthetic fabrics should be pressed with a cool iron.

4. When doing slow, detailed pressing, it is suggested that the temperature dial be set
   A. one step higher than the setting for that particular fabric.
   B. one step lower than the setting for that particular fabric.
   C. at the setting for that particular fabric.

5. The difference between pressing and ironing is that when pressing
   A. a lifting and lowering motion is used.
   B. a sliding motion is used.
   C. moisture is seldom used.

6. It is recommended that garments be pressed with the grain to
   A. eliminate puckering.
   B. avoid stretching the garment out of shape.
   C. give shape to the garment.

7. Seams should be pressed
   A. as soon as they are stitched.
   B. before they are crossed by another line of stitching.
   C. when the garment or alteration is completed.

8. Darts should be pressed on
   A. a flat surface.
   B. a curved surface.
   C. a point presser.

9. An underarm dart in a cotton dress should be pressed
   A. down.
   B. up.
   C. open.

10. When pressing a completed hem, one should
   A. use a sliding motion and press around the hem.
   B. press from the top of the hem to the bottom.
   C. use more pressure on the fold line than on the edge of the hem.

11. Excess fullness in a hem may be eased in by
   A. placing the side of the iron parallel to the raw edge of the hem.
   B. placing the iron perpendicular to the raw edge of the hem.
   C. making small pleats in the edge of the hem.

Select the letter of the piece of pressing equipment which could be used for each of the types of pressing listed in questions 12-14.

	TYPES OF PRESSING		PRESSING EQUIPMENT
12.	Flattening seams	A.	Pressing ham
13.	Molding curved areas of garments	B.	Beater
14.	Pressing pile fabrics	C.	Point presser
		D.	Needle board

UNIT IX TEST

PROCEDURES IN DRYCLEANING ESTABLISHMENTS

Select the letter of the answer which correctly completes or answers each test item. Choose only one answer for each item.

1. Which of the following kinds of information would the person receiving the garments from the customer probably not ask for?
   A. The date the customer wanted the garment
   B. Fiber content of the garment
   C. The customer's name

2. The person who receives the garments to be cleaned from the customer
   A. is seldom noticed by the customer.
   B. influences the customer's opinion of the business.
   C. visits with each person several minutes to make him feel important.

3. The shape of the stain is used to identify stains caused by
   A. oil.
   B. perfume.
   C. paint.

4. Clothes to be dry cleaned are
   A. sorted according to color and fabric content.
   B. sorted according to fiber content only.
   C. not sorted at all.

5. Which of the following methods are not used when placing cleaned garments on racks?
   A. Garments are arranged by assigned numbers.
   B. Garments are arranged alphabetically by name.
   C. Garments are arranged according to promised date of delivery.

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UNIT X-1

BUSINESS ASPECTS

NO UNIT TEST

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XI-1,2,3,4

UNIT XI TEST

PERSONALITIES OF FABRICS

Select the letter of the answer which correctly completes the statement. Choose only one answer for each item.

1. Which of the following fibers is classified as a natural fiber?
   A. Rayon
   B. Orlon
   C. Cotton

2. Which of the following fibers is classified as a man-made fiber?
   A. Silk
   B. Polyester
   C. Linen

3. Which of the following statements about pressing is true?
   A. Press on the wrong side to avoid a shine.
   B. Press with a sliding motion to avoid a shine.
   C. Press with moisture to avoid a shine.

4. When pressing garments made from linen, press on the
   A. wrong side with dry heat.
   B. right side with moist heat.
   C. wrong side with moist heat.

5. After Helen pressed her wool skirt, it felt harsh and brittle. This was probably the result of using
   A. moist heat.
   B. a warm iron.
   C. dry heat.

6. Fabrics made from which of the following fibers would be the easiest to use if one has limited sewing experience?
   A. Wool
   B. Acetate
   C. Silk

7. Which of the following statements about working on silk fabrics is not true?
   A. The stitch-length regulator should be set at 6-8 stitches per inch.
   B. Ripping stitches may leave needle marks in the fabrics.
   C. Pins should be placed within the seam allowance.

8. In general, fabrics made from wool
   A. tend to pucker during stitching.
   B. can be eased and molded into the desired shape.
   C. wrinkle easily during construction processes.

9. One way to avoid puckered seams when sewing on nylon or polyester fabrics is to
   A. place tissue paper between the fabric and the feed dog.
   B. increase the pressure on the presser foot.
   C. use a zigzag stitch to give more flexibility.

10. In which of the following fabrics would pin marks or holes not be left in the fabric?
    A. Rayon
    B. Acetate
    C. Acrylic

11. Most man-made fabrics should be pressed with a
    A. cool iron.
    B. warm iron.
    C. hot iron.

12. If pins are likely to leave marks or holes in a fabric,
    A. the pins should be placed in the seam allowances.
    B. no pins should be used.
    C. the pins should be placed diagonally in the fabric.

13. Which of the following statements is true about most man-made fabrics?
    A. They can be eased without difficulty.
    B. They tend to shift or slide during stitching.
    C. They ravel very little.

14. Pre-lined or bonded fabrics
    A. can be straightened if they are off-grain.
    B. cannot be straightened if they are off-grain.
    C. can sometimes be straightened if they are off-grain.

15. When sewing on laminated fabrics,
    A. easing in fullness is easy.
    B. complicated details are easy to mold into shape.
    C. simple lines should be used.

16. If a customer called and said that her laminated fabric would not go through the sewing machine, what would you suggest to her?
    A. Check to see that the bobbin is threaded correctly.
    B. Make a longer machine stitch.
    C. Place tissue paper on both of the foam sides.

17. Which type of machine stitch allows the greatest flexibility and would, therefore, be the best stitch to use on a knit fabric?
    A. Short machine stitch (14-16)
    B. Long machine stitch (6-8)
    C. Small zigzag stitch

18. If a customer selects a dress pattern with a waistline seam and some knit fabric, what would you suggest she do to prevent the waistline from stretching?
    A. Sew seam binding into the waistline seam.
    B. Use a small stitch (16-18) at the waistline.
    C. Loosen the tension when stitching the waistline.

19. When sewing on stretch fabrics, the best type of thread to use is
    A. mercerized.
    B. synthetic.
    C. silk.

20. If the thread breaks in a line of stitching when sewing a stretch fabric, one should
    A. increase the pressure on the presser foot.
    B. shorten the stitch.
    C. tighten the tension.

21. Which of the following statements is true about vinyl?
    A. It has a grain.
    B. It ravels easily.
    C. Needle marks made on it are permanent.

22. If you had to alter the hem on a vinyl skirt, you would
    A. glue hem in place with Elmer's glue.
    B. tape hem to secure it.
    C. topstitch it and trim off excess fabric.

23. When sewing on leather, the correct thread to use is
    A. mercerized thread.
    B. heavy duty mercerized thread.
    C. synthetic thread.

24. When pressing pile fabrics, it is best to
    A. press on an ironing board.
    B. steam press on right side.
    C. steam press on wrong side.

25. When a customer is selecting velvet, the amount of yardage to buy should be determined by the
    A. yardage required for napped fabrics.
    B. yardage required for fabrics without a nap.
    C. yardage required for plaids.

26. If a man wanted a pair of durable press trousers altered in the seat area, the major difficulty involved in letting out the seam would be
    A. getting them to fit like he wanted.
    B. removing the old creases.
    C. removing the marks left by the original line of stitching.

ANSWER KEYS FOR UNIT TESTS

Answer Key
for
UNIT I TEST

WHAT IS A CLOTHING ASSISTANT?

NO UNIT TEST

Answer Key
for
UNIT II TEST

FITTING READY-MADE CLOTHING

1. B
2. B
3. A
4. B
5. A
6. C
7. B
8. C
9. C
10. B
11. A
12. C
13. B
14. B
15. A
16. B
17. C
18. B
19. C
20. A

Answer Key
for
UNIT III TEST

SELECTION, USE, AND CARE OF EQUIPMENT

1. A
2. B
3. C
4. B
5. C
6. B
7. A
8. C
9. A
10. C
11. A
12. A
13. D
14. A
15. B
16. C
17. B
18. B or C
19. D
20. A

Answer Key
for
UNIT IV TEST

GUIDES TO CLOTHING ALTERATIONS

1. C
2. B
3. D
4. C
5. A
6. E
7. B
8. B
9. A
10. B
11. B

Answer Key
for
UNIT V TEST

WOMEN'S CLOTHING ALTERATIONS

1. A
2. C
3. A
4. C
5. B
6. B
7. A
8. C
9. B
10. A
11. B
12. C
13. B
14. C
15. B
16. B
17. B
18. A
19. B

Answer Key
for
UNIT VI TEST

MEN'S CLOTHING ALTERATIONS

1. B
2. C
3. A
4. A
5. B
6. A
7. B
8. C
9. A
10. C
11. C
12. B
13. A
14. B
15. D
16. A
17. C
18. A
19. A

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Answer Key
for
UNIT VII TEST

CLOTHING REPAIRS

1. B
2. A
3. A
4. C
5. B
6. B
7. C
8. C
9. A
10. B
11. B
12. A
13. C
14. B
15. A
16. B
17. A
18. C
19. A
20. B
21. A
22. A
23. C
24. A
25. C
26. A
27. B
28. A
29. C
30. B
31. C
32. C
33. C
34. C
35. A
36. B
37. C
38. A
39. B
40. D

Answer Key
for
UNIT VIII TEST

PRESSING

1. C
2. A
3. C
4. B
5. A
6. B
7. B
8. B
9. A
10. C
11. A
12. B
13. A
14. D

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Answer Key
for
UNIT IX TEST

PROCEDURES IN DRY CLEANING ESTABLISHMENTS

1. B
2. B
3. A
4. A
5. C

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Answer Key
for
UNIT X TEST

BUSINESS ASPECTS

NO UNIT TEST

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XI-1,2,3,4

Answer Key
for
UNIT XI TEST

PERSONALITIES OF FABRICS

1. C
2. B
3. A
4. C
5. C
6. A
7. A
8. B
9. A
10. C
11. A
12. A
13. B
14. B
15. C
16. C
17. C
18. A
19. B
20. B
21. C
22. C
23. B
24. C
25. A
26. B

REFERENCES REQUIRED
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	UNITS										
	I	II	III	IV	V	VI	VII	VIII	IX	X	XI
BOOKS:											
Erwin and Kinchen. Clothing for Moderns.					X		X	X			
McDermott and Norris. Opportunities in Clothing.		X	X								
Pollard. Experiences with Clothing.			X			X		X			
PAMPHLETS:											
Coats and Clark. School for Zippers.							X				
U.S. Department of Agriculture. Clothing Repairs.							X				